SEPTEMBER 1, 1939

MUSICAL COURIER

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MUSICAL COURIER

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Europe's Crisis Speeds Exodus of Artists to America

Toscanini Plans to Fly Here — Johnson Cancels Sailing — Metropolitan Season Safe, Says Edward Ziegler

As war clouds loomed over Europe, as this issue of the Musical Courier went to press, managers of musical artists expected an early return on the part of singers and musicians to this country. Recalling the vast increase in musical activities throughout the United States in the last conflict, managements here were watchful of developments in Europe during the past days. Among the managers themselves still abroad at the moment were F. C. Coppicus, executive vice-president, and Horace Parmelee, secretary, of Columbia Concerts Corporation, and Albert Morini, of Paris and New York.

Ernest Schelling, American composer, pianist and conductor, according to latest word received by Columbia Concerts was "somewhere in Europe" on his honeymoon. Mr. Schelling cabled that his villa in Switzerland had burned. His bride is Peggy Marshall, niece of Mrs.

(*Continued on page* 31)

Chicago Opera to Carry Out Its Plans

Jason Whitney, President, to Be Acting Head—Auditions System to Be Launched

By RENÉ DEVRIES

CHICAGO.—The operatic committee of the Chicago City Opera has decided to make no changes in the forthcoming season as planned by the late Paul Longone. The Board will not make any immediate attempt to fill the post of artistic director left vacant by Mr. Longone's death on August 3 in Cannes, France. Jason Whitney, president is acting head. There are a large number of candidates for the managership.

Among those mentioned are Dino Bigalli, Andres de Segurola, Desire Defrere, Ralph Errolle, Anna Fitzu, Fortune Gallo, Charles Hackett, Max Rabinoff, Giacomo Rimini, Octavio Scotto, Henry Weber and Harry Zelzer. Before leaving for Europe, Mr. Longone completed arrangements with many internationally known artists to appear this fall. He had selected a repertoire of thirty-five operas to be given during the seven weeks' season beginning October 28 with Boris Godounoff with Ezio Pinza in the title role. There may be a change in this,

(*Continued on page* 28)

THE YALE GLEE CLUB VISITS SIBELIUS in his villa at Ainola, Finland, following its successful Helsingfors concert under the direction of Marshall Bartholomew. The composer is seen shaking hands with Mr. Bartholomew. Sibelius made a speech of welcome in Latin, after which he conversed informally with the students in any of the modern languages they desired to use. He was particularly interested in conditions in America, which he visited in 1914.

Photo Courtesy of Otto Ehrstrom

"Swing" Concert at Hollywood Bowl, Pons, Tibbett Among Feted Soloists

By RICHARD DRAKE SAUNDERS

LOS ANGELES.—The biggest flop of this or any Hollywood Bowl season was the special "swing concert" of Benny Goodman and his orchestra on August 5. Intended as a device for the continuance fund, it was not a benefit, for the entertainers were paid their full fees, but the small audience points to the conclusion that "swing's popularity is exaggerated.

The chief discernible values of the bill of fare were presented by Alec Templeton, who proved himself both a pianist and an entertainer. His piano tone was good, and his improvisational ability showed musicianship.

The principal idea of swing is first to set up a simple pattern in 4-bar phrases,

(*Continued on page* 20)

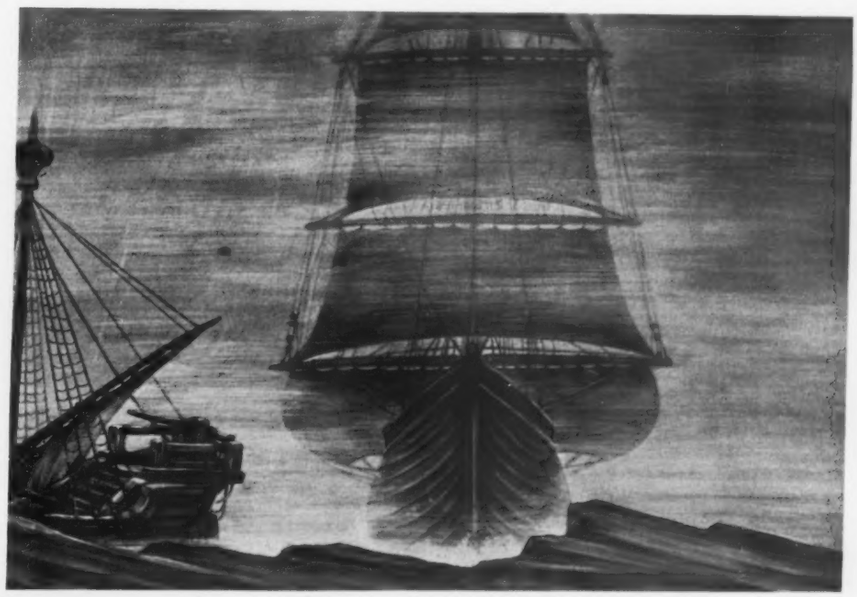
Book Singers for N. Y.

Metropolitan to Add Novotna and Kipnis, Paris Reports

PARIS.—The Metropolitan Opera Association has, it is reported, engaged Jarmila Novotna, Czech soprano, and Alexander Kipnis, bass, for appearances next season. Negotiations are said to be in progress with Germaine Lubin, dramatic soprano.

The newcomers, it is expected, will be heard in principal roles, Miss Novotna probably being slated for a revival of The Bartered Bride by Smetana. Mr. Kipnis is a likely candidate for Wagnerian roles, and for Boris Godounoff.

Mme. Lubin, who has not been heard in the United States, has been a leading singer in the Paris Opéra for some years, and is known for her interpretations of Wagnerian roles. She has recently sung at Bayreuth and in the Covent Garden season this spring appeared as Isolde and Kundry.



THE FLYING DUTCHMAN AGAIN MAKES PORT AT BAYREUTH, tableau showing the arrival of the phantom vessel. Twenty-five years ago, in 1914, the last previous performances of this Wagnerian opera at the Festspielhaus under Siegfried Wagner were interrupted by the outbreak of the World War.

(Story on page 10.)

Photo by Weirich, Bayreuth

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Photo by Athol Shmith Studio, Melbourne

BRIDGE IN THE ANTIPODES

Artur Schnabel and Georg Szell, left and right respectively, indulge in a game with Mrs. Schnabel, second from left, and Mrs. Szell, during their tour of Australian capital cities under the auspices of the Australian Broadcasting Commission. The pianist has been soloist with Mr. Szell conducting.

Munich Lavishes Honors on Strauss

Opera Festival Begins with Frau ohne Schatten — His 75th Birthday Is Marked

MUNICH. — This summer's festival opened with a brilliant performance of Strauss' Die Frau ohne Schatten, the first in a cycle of presentations in honor of the composer's seventy-fifth birthday.

Everything combined to make it a memorable performance in every sense of the word. The master himself was present, a venerable symbol of great and enduring achievement. Clemens Krauss, who is at his best in Strauss, inspired both orchestra and cast, the latter including Ranczak, Ursuleac and Nissen in the principal roles (interpretations so excellent they quite disarmed criticism) and Elisabeth Hongen, a newcomer who, as the Nurse, was one of the most remarkable highlights of a remarkable evening.

The foyer of the theatre was lavishly decorated with red spiraea, the audience were in best attire, and the festival spirit was in the air. After the performance a crowd gathered at the stage door to see and cheer the artists as they left the theatre. Strauss, too, as he left the hall, was again feted to the skies by a multitude of adorers.

Hints to Interpretation

The performance was preceded by a matinee in the Residenz Theater at which Dr. Hödel gave an interesting lecture on the text of the opera. His detailed explanation of the libretto was highly appreciated, for if Frau ohne Schatten does not appeal to the average opera-goer, it is because he wants to know the whys and wherefores and he is here often hampered by psychological intricacies in the subject matter.

But if it is a hard nut to crack, it is undeniable that Hofmannsthal has here written lovely lines and that Strauss has created some of his most ravishingly beautiful music for the work. For that music alone Strauss admirers would hear the Frau ohne Schatten over and over again. I. v. H.

Composer Feted on Birthday

BERLIN.—Germany, politically and musically, has celebrated Richard Strauss' seventy-fifth birthday. Hitler went to Vienna for a showing of the composer's Friedenstag; the Munich Radio opened fifteen broadcasts of Strauss works; and the German Ministry of Propaganda has created an annual prize of 15,000 Reichmarks to the composer whose works shall have "a creative and directive value for the future." F. L.

Rachmaninoff to Make Debut As New York Conductor

Sergei Rachmaninoff will appear in three different roles, as pianist, composer and conductor, in six New York engagements this season, the largest number he has made in this city in the course of a single season. It also marks his New York debut as a conductor.

Following his annual Carnegie Hall recital on November 11, Rachmaninoff appears there with the Philadelphia Orchestra on November 26, December 3 and December 10 in a cycle of his own works. At the first two he will be piano soloist and at the third conduct his third symphony and The Bells symphony, assisted in the latter by a chorus of mixed voices. On January 10 and 12 he is soloist with the New York Philharmonic. He also appears during the season with the Cleveland, Minneapolis, Detroit and Los Angeles orchestras, as well as making three Philadelphia appearances with that orchestra.

Gypsy Music Doomed by Hungarian Decree

BUDAPEST.—The government has issued a decree that all musicians must join the newly-founded Chamber of Music. This is said automatically to bar large numbers of gypsy players, who in many cases do not know how to read notes, and cannot pass the entrance examinations. D. S.

Bucharest Opera Stages New Native Ballet

BUCHAREST.—During the season, the local Opera ballet troupe, now under the excellent direction of Floria Copsali, presented a new work entitled Noce dans les Carpathes, by the young Roumanian, Paul Constantinescu. With a vividly colored score, a charmingly rustic and characteristic libretto, and brilliantly danced by the ballet, the work roused warm enthusiasm. Under the direction of Georges Georgescu, the premiere, and performances following, were particularly successful. N. T.

Mme. Alda Seeks Final Papers

Mme. Frances Alda, soprano, formerly of the Metropolitan Opera, on August 23 filed an application for final citizenship papers in New York. Mme. Alda, born in Christchurch, New Zealand, came to this country in 1908 and has been a resident since then. She was married to Giulio Gatti-Casazza in 1910, the marriage being ended by a divorce in Mexico City in 1929.

Photo by Mario Rosel, N. Y.

(Right)
MARIA NOELTE,
soprano, soloist in a recent orchestral concert at Grant Park, Chicago, conducted by Dr. Rudolph Ganz.

(Left)
THE SHERWOOD MUSIC SCHOOL
Affiliated Teachers gather for annual Chicago convention. (Story, page 28.)

Dr. E. V. Moore Succeeds Sokoloff as Music Chief

DR. EARL V. MOORE

Dr. Earl V. Moore, director of the school of music at the University of Michigan, has been named special consultant for the WPA musical program, succeeding Nikolai Sokoloff. Dr. Sokoloff resigned as director of the old Federal Music Project last May to resume his career as a conductor.

According to Washington reports, Dr. Moore has been "loaned" to the government by the university.

Grace Moore to Tour After Return to U. S. in October

Grace Moore, now summering at her villa Casa Loretta on the French Riviera, will sail for the United States on the S.S. Savoia on September 16. Her fall tour opens at State Teachers College, Westchester, Pa., on October 10.

Before sailing for America, Miss Moore will, if possible be present in Italy for the first run there of her latest picture Louise, which has been awarded First Prize. If she cannot be present, she will receive the prize later at the Film Conference in September. The picture will have its first showing in this country upon her return.

Miss Moore recently visited Lucerne to hear Toscanini conduct. She also will attend the World Women's Conference in Geneva, where she will broadcast over a world-wide hook-up. She recently dined twice with the Duke and Duchess of Windsor.

Spain Censors Music

BURGOS, SPAIN.—Ramon Serrano Suñer, Minister of the Interior, has organized a new corps of censors who are to determine what is inimical to the best interests of the government in musical compositions, painting and literature. Details as to the music purge are not yet revealed. P. R.

Colon Season Introduces New Operas and Ballets

Panizza's Bizancio Premiered—Virgins of Sun, by Schiuma, and Ballet Georgia by Jose Castro, Heard—Many Revivals

By JORGE M. WHITE

BUENOS AIRES.—The world premiere of Panizza's Bizancio caused great interest here where the popular conductor's personality is deeply appreciated. The score, finished in New York two years ago, describes a dramatic action, by Gustavo Macchi, in Byzantium during the decline of the Roman Empire. The vivid plot, tragic and violent at times presents situations of theatrical interest well adapted to the requirements of the lyric drama, all in the sumptuous and colorful atmosphere of the Byzantine Court.

Panizza has succeeded in describing the dramatic incidents of the story with sincerity and skill. Enthusiastic ovations followed each act. His score, of rich melodic content, exhibits always all the latest resources of modern technic. The composer conducted.

Cast Gives Moving Performance

Gina Cigna as Augusta made a deep impression through her intense dramatic delineation and authority of vocalism. Alexander Sved looked his part and acted with realism. Pedro Mirassou eloquently projected heroic tones of rich quality, Sara Cesar sang and acted with authority, the cast being completed with Duilio Baront and Alessio de Paolis.

Turandot was given for the traditional gala night in commemoration of Argentine Independence before a brilliant audience which included President Ortiz and his ministers. Panizza conducted and the cast was headed by Gina Cigna who presented an impressive delineation. Lauri-Volpi gave vigor and vocal beauty to his singing. Isabel Marengo as Liu, displayed a lovely voice of impeccable pitch. Duilio Baronti was a full toned Timur and de Paolis, Vittorio Bacciato and Rogelio Baldrich gave spirited acting and fluent vocalism. The chorus trained by Terragnolo sang magnificently. The vivid staging was by Dr. Otto Erhardt.

Schmitt Score Premiered

Another Gala in commemoration of the French National Day was all ballet.

Subsequently came the Argentine premiere of Oriane et le Prince d'amour with music by Florent Schmitt, based on a poem by Claude Seran with choreography by Margarete Wallmann.

The Schmitt work of modernistic facture, combines various elements.

Maria Ruanova performed Oriane with her usual artistry. Michel Borovski, Luis Le Bercher, Arturo Pikieris and the other figures of the ballet corps were able interpreters. This was followed by a new choreographic version of Ravel's La Valse. Albert Wolff in his first seasonal appearance gave brilliant readings.

A visually resplendent production of Aida was offered with Mme. Cigna as effective protagonist. In another performance the name part was taken by the Argentinian soprano Sara Menkes who presented a youthful and sympathetic portrayal. Gianna Pederzini's Amneris was sung with tonal beauty and musical purpose. The Rhadames of Lauri-Volpi was familiar. Alexander Sved was one of the best Amonasros heard at the Colon.

Argentinian Opera Sung

The Argentine opera by Alfredo Schiuma, Las Virgenes del Sol, based on a poem by Ataliva Herrara, had its successful premiere under Ferrucio Calusio.

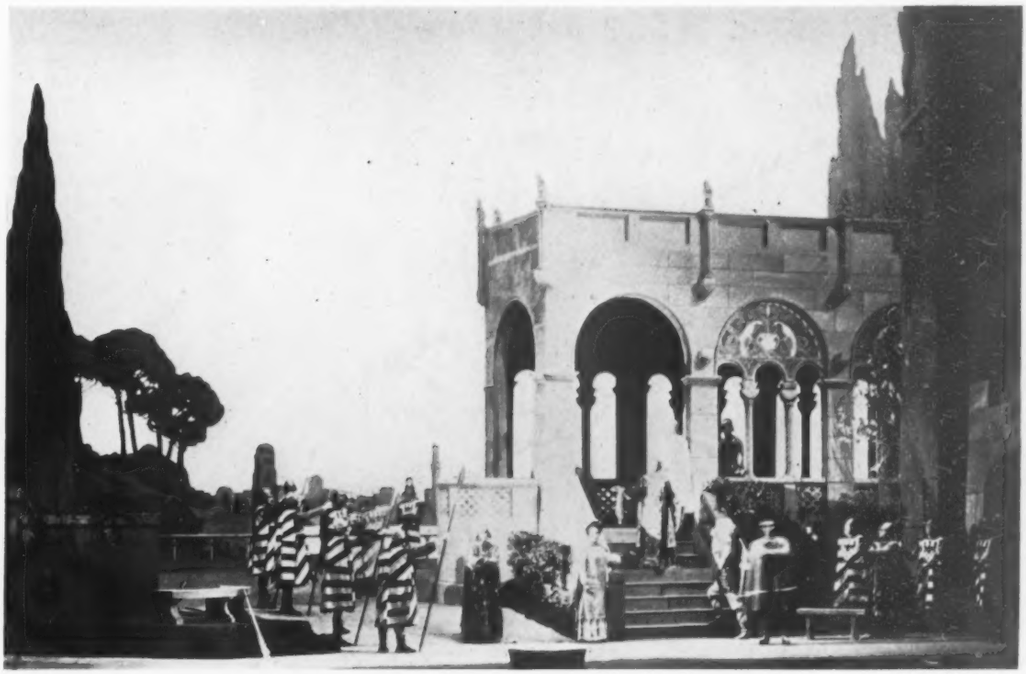


Photo by Sudak

SCENE FROM ACT II OF PANIZZA'S OPERA BIZANCIO

as staged at the Teatro Colon, Buenos Aires, with décor by Piao Collivadino and Dante Ortolani.

Story of Spanish Conquest

The epoch is that of the early Spanish conquest of Peru. Quilla, the Virgin Priestess of the Sun (a figure not unlike Norma), has been seduced by the Spanish captain Hernando de Soto and condemned to be burned alive by her Superiors. However, in the last act the Priestess is rescued by the Spanish forces and an announcement of the future cooperation of the fighting races is made.

Schiuma's music emphasizes the dramatic situations of the plot with eloquence and sincerity, containing also several reminiscences of authentic Indian airs, the orchestration being always rich and of modern technic, despite other influences.

(*Continued on page 21*)

Berkshire Fete Ends With 38,000 Present

Longer Festival Next Year Is Possibility — Notable Hearings Mark Final Programs

LENOX, MASS.—A record-breaking audience of 7,000 which brought the total attendance for the six concerts to 38,000, heard Dr. Serge Koussevitzky conduct the Boston Symphony Orchestra in the final program on August 13. The gross attendance is an increase of 2,000 over last summer's Berkshire Festival figures.

Two symphonies, the fourth of Schumann and the second of Sibelius, featured the final program. In between, Dr. Koussevitzky placed two French items, numbers in which he particularly excels. Debussy's tonal portrait of a sportive Faun was notable for its Gallic atmosphere, the conductor achieving that deliberate tempo which successfully brought out the lassitude and sensuousness of the descriptive music. Ravel's La Valse was the very apotheosis of the dance, being accorded a striking delineation.

The Schumann score was marked by some personal considerations, as, for example, the accelerated tempi in the horn fugue of the last section and a lack of romantic treatment in part of the second movement, but these may be considered incidental. The Sibelius work brought conductor and players a long-lasting ovation.

The evening previous Haydn's B flat major symphony opened the program and was given a meticulous presentation, simplicity of approach marking Dr. Koussevitzky's reading. Stravinsky's Le Sacre, a particular favorite of the conductor, found him in splendid form, the playing being *pf* a marked bravura quality. A Wagner group, comprising the overture to The Flying Dutchman, the *vorspiel* to Lohengrin, the bacchanale from Tannhäuser and the prelude to Die Meistersinger completed the program, all offered with stylistic appreciation and tonal opulence by conductor and musicians.

There is a possibility that next summer a week will be added to the regular schedule. Already more than 100 persons have made reservations. Dr. Koussevitzky's contemplated music academy also means additional novelty and the festival is expected to reach its height with Bach's B minor Mass, sung here for the first time. S. C.

Virovai to Make Country-Wide Tour

Robert Virovai, 18-year-old Hungarian violinist introduced to American audiences last season, will make his first transcontinental tour this coming season. Orchestral appearances already scheduled include the New York Philharmonic (re-engagement), Detroit, Kansas City, Minneapolis, and Pittsburgh Symphony Orchestras. Mr. Virovai did not return to Hungary for the summer but remained in the United States, spending a few weeks in the Catskill Mountains and later going to Nantucket Island.

Toscanini Opens Lucerne Festival

Audience of 2,000 Composed Of Citizens of Many Nations —Special Events

LUCERNE.—Toscanini, in fine fettle and spirits, inaugurated this lovely city's annual international music festival, with a concert that assembled fashionable denizens and music lovers from the four corners of three continents.

Toscanini conducting a Swiss orchestra of about a hundred players, Lucerne's month of music, began with the *maestro's* persuasive reading of Brahms' first symphony, Debussy's masterpiece, La Mer, Beethoven's Coriolanus Overture, and the *vorspiel* and Isolde's Liebestod from Tristan und Isolde, by that arch-enchanter Richard Wagner.

Two nights later, Toscanini conducted another orchestra concert featuring Adolf Busch, violinist, in the Brahms concerto, Busch deputizing for Paderewski, originally announced to appear at this concert.

Music, of course, is not the only attraction at Lucerne, nor indeed, can it ever be the only *raison d'être* of a festival that wishes to attract the throngs. The whole thing seems to be better organized than was last year's venture. "Society" is being appealed to in various ways. There will be two gala balls. I. S.

THE DOLMETSCH FAMILY PLAYING AT THE HASLEMERE FESTIVAL

Left to right, Rudolph Dolmetsch, harpsichord; Nathalie Dolmetsch, tenor viol; Millicent Dolmetsch (wife of Rudolph), viola da gamba; Marie Dolmetsch (wife of Carl), bass recorder; Mrs. Arnold Dolmetsch, Celtic harp; Carl Dolmetsch, descant recorder; Cécile Dolmetsch, treble viol.

Photo by Colin G. Futcher, Haslemere

Old World Music of Past Ages Given At Haslemere in English Countryside

Rare Works of Historic Importance Played on Instruments Made by Dolmetsch Family—Masque a Feature

By HUGH LIVERSIDGE

LONDON.—But thirty miles from London is the Elysian peace of the Dolmetsch Haslemere Festival — a festival devoted exclusively to old music and played on the ancient instruments for which that music was intended.

This year's first concert — a highly pleasing session — was devoted to J. S. Bach. The program included the Vivaldi-Bach concerto in A minor for four harpsichords and strings and Bach's Sonata in C major for two violins and harpsichord with addition of viola da gamba. Cecile Dolmetsch (soprano) sang an aria from the cantata Was mir behagt ist nur die muntre Jagd, with obbligato by two recorders accompanied by viola da gamba and harpsichord.

Interesting Bypaths

Tuesday's concert was devoted to music's interesting bypaths — to composers of the 16th and 17th centuries, the most interesting of the offerings being a Fantasy on One Note for five violins by Purcell; Chaconne in F major for treble recorders and harpsichord; songs for soprano accompanied by lute — Now ye Springe is come (Anon. 1630) Have you seen but a whyte lillie grow, words by Ben Johnson (music Anon. 1614) and The Lark, by Henry Lawes (c. 1668). Cecile Dolmetsch was the songstress.

Handel and Haydn

Handel's music from the Ode for St. Cecilia's Day started the ball rolling on Wednesday. Very charming it was, as was the same composer's Sonata in G minor for treble recorder and harpsichord and Suite in F minor for harpsichord. Haydn's Divertissement for oboe, violin, viola da gamba, violoncello, and harpsichord, were superficial but attractive. The principal players, as usual, were largely recruited from the Dolmetsch family.

Thursday was devoted to music of France, Spain, and Italy. None of the really well known composers like Corelli, Lully, or Couperin were included. Suite for violin and harpsichord by Nicola Matteis (c. 1670) and Suite in D major for viola da gamba and harpsichord by Marin Marais, were perhaps the most notable offerings.

The next items of particular interest were given on Saturday when, in addition to pieces by Sammartini, Corelli, and Alessandro Scarlatti, three harpsichord of archaic appeal were proffered: Pavana Medici, Galiarda Medici and Passomezzo del Georgio, from MS (c. 1540) in the Medici Gallery.

Monday evening was again devoted to the music of the Leipzig cantor, and as before, it was stimulating to hear this music played on the old instruments.

The festival concluded with a masque on Le Roman de la Rose, in which all the Dolmetsch family were represented. The bright display of stage costumes, the douce accompaniment of violin, recorder, and harpsichord were very attractive and did much to counterbalance the amateur effect at times achieved by the players.

NBC Service Plans "School" for Artist Managers

A plan for training musical managers, to fill a lack which has been found in these ranks, is announced by George Engles, managing director of NBC Artists Service and president of Civic Concerts Service. NBC will set up an intensive training course for young men now employed by the company. Ten candidates will be selected from recommendations by department heads and from written questionnaires by those seeking appointments, said Mr. Engles, who in a series of talks hopes to cover all branches of the entertainment field. Some of the subjects announced to be covered are: how to sell various types of "talent;" how to cope with the "human equation" in artist management; what artist management consists of, and the approach to buyers in the different entertainment fields. A number of artists and managers will appear as guest speakers.

PART OF THE THRONG AT THE CHICAGOLAND FESTIVAL, SOLDIERS' FIELD, CHICAGO—

Photo by Chicago Tribune

John Carter Soloist At Chicagoland Fete

Metropolitan Opera Tenor Heard At Tenth Annual Festival

CHICAGO.—John Carter, Metropolitan Opera tenor, was the principal soloist at the tenth annual Chicagoland Music Festival here on August 19 at Soldiers' Field. Eight preliminary festivals were held throughout the Middle West preparatory to the contests here.

An audience estimated at 120,000 attended and thousands were turned away.

David Hughes and Stanley Vesely conducted the competing bands, and Noble Cain led the massed choruses in the Hallelujah Chorus. Henry Weber was general musical conductor. Helen Howe and Oscar W. Anderson assembled the bands.

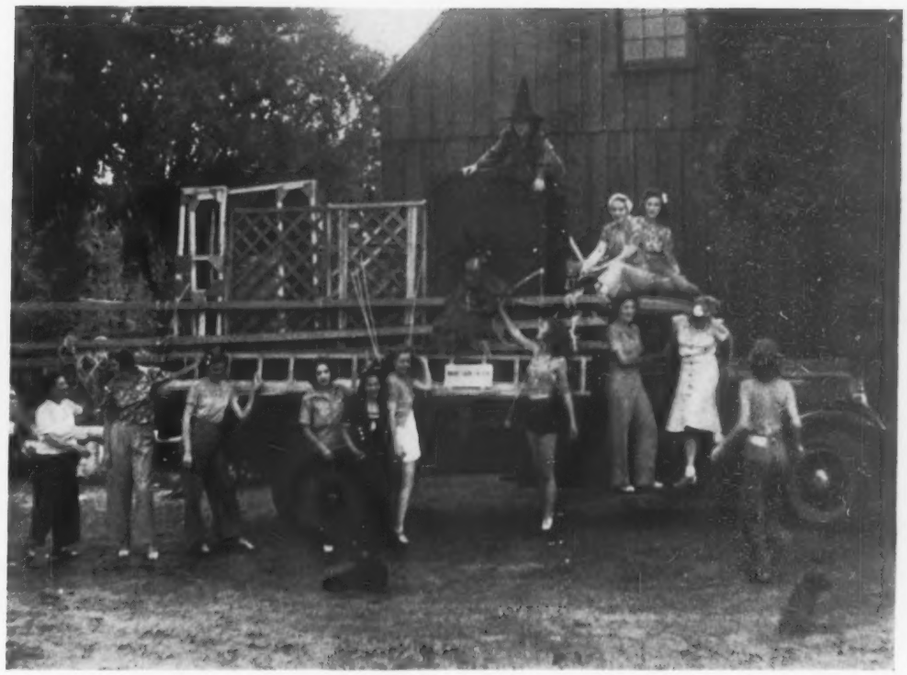
At a luncheon preceding the concerts, Carrie Jacobs Bond was guest of honor. Edith Mason, Metropolitan Opera soprano, sang and Mr. Cain led the Chicago A Cappella Choir. George Ade gave the principal address, being introduced by John T. McCutcheon.

Russian Ensemble to Tour U. S.

Ten performances in Carnegie Hall, New York, with a tour of fourteen cities in six weeks by the Red Army Song and Dance Ensemble of the Union of Soviet Socialist Republics is announced by the commissioner of the Soviet Pavilion at the World's Fair. Michael Myerberg will direct the tour which is under the leadership of A. Alexandroff. The Ensemble gives its first Carnegie Hall performance September 18.

Grofé Directs Fair Ensemble

Familiar tunes of yesterday, re-arranged for the instruments of tomorrow, are being presented daily at the New York World's Fair by Ferde Grofé and his New World Ensemble. The arrangements have been made by Mr. Grofé, who is also presenting works of Brahms, Victor Herbert, Gershwin, Rimsky-Korsakoff and himself.



THE QUEENA MARIO BARN THEATRE OPERA COMPANY about to set out on tour. Mme. Mario is perched on top of the truck, wearing the Witch's hat from Hänsel and Gretel.

Queena Mario Barn Theatre Opera Heard on Tour

Queena Mario, who last season established a young artist colony on her newly bought farm in rural Connecticut, has this summer given four performances of opera and Scenes from Opera in her Barn Theatre. The little company which she has formed from her most talented and professional group plus prominent guest artists, has presented scenes from ten operas and, on August 18, Hänsel and Gretel in its entirety.

So much interest was evinced in the idea of a summer Barn Theatre of Grand Opera, that the Inn at Buck Hill Falls and the Lake Placid Club engaged the Mario Company for two performances each. To large and enthusiastic audiences, scenes from Mignon, Norma, Faust and Rigoletto were given and special matinees of Hänsel and Gretel presented for children.

Among noted guest artists who have appeared with the ensemble are: Louis D'Angelo and George Cehanovsky of the Metropolitan, Frank Chapman, Ivan Petroff, Edward Kane and J. Carmen Rossi, and Arthur Van Haelst. Outstanding members of the young artists from Mme. Mario's colony whom she has presented this summer were: Jeanne Madden, young film star and leading lady for Walter Huston in Knickerbocker Holiday, Dorothy Sarnoff, Vivian Bauer, Maria Marlo, Betty MacKeown, Dorothea Pope and Veola Nelson. Surprisingly, Mme. Mario, noted at the Metropolitan for her delightful portrayal of Gretel, has sung the Witch in these productions on tour. R. T.

Rosina Lhevinne Plays for Convention Delegates

Rosina Lhevinne gave a piano program for delegates to the recent convention of the National Association of Music Merchants at the Hotel New Yorker. The delegates also heard recordings made by Mme. Lhevinne and her husband Josef of Debussy's Fetes and by Mr. Lhevinne alone of three Chopin numbers, the A sharp minor etude, the A flat polonaise and the A minor etude.

—THOUSANDS WERE TURNED AWAY WHEN JOHN CARTER, TENOR, WAS SOLOIST BEFORE AN AUDIENCE OF 120,000

Kindler Leads Last Watergate Program

Johann Strauss Rarities Feature of Final Event in Capital Summer Series

WASHINGTON, D. C.—Following a successful series, the Sunset Symphonies by the National Orchestra at the Potomac Watergate were brought to a close under the baton of the orchestra's regular conductor, Dr. Hans Kindler. He had chosen as soloist Lura Stover, young American soprano, in her first local appearance.

The program included the Dvorak Symphony in E minor, Tchaikovsky's Romeo and Juliet, Enesco's Rumanian Rhapsody No. 1, and two rare suites by Johann Strauss, selected by Dr. Kindler from the Paul Loewenberg collection of Viennese dance music in the Library of Congress. These were Paroxysmen and Wo die Citronen blüh'n. Miss Stover sang the aria Adieu, Forêts, from Tchaikovsky's opera Jeanne d'Arc with pleasing voice and musicianship. Dr. Kindler led the orchestral works with brilliant effectiveness.

The final concert was attended by much enthusiasm, auguring well for the next season of these popular summer concerts, when it is expected that more stage productions will be made following the success of the Madam Butterfly performance this year.

Harrison Conducts

The penultimate concert was led by Guy Fraser Harrison, associate conductor of the Rochester Philharmonic Orchestra, and presented as soloist Reino Luoma, young Finnish-American pianist, who made his Washington debut last season. Mr. Harrison included in his program the Weber overture to Der Freischütz, Debussy's Afternoon of a Faun, Dukas' Sorcerer's Apprentice, the Sailor's Dance from Gliere's Red Poppy, Johann Strauss' Emperor Waltz, and Liszt's second Hungarian Rhapsody. The Rachmaninoff piano concerto in C minor (No. 2) was played by Mr. Luoma with technical aplomb and force, rousing the audience to warm applause.

Previously, Mr. Harrison had conducted a program in which the soloists were Miriam Winslow and Foster Fitz-Simons, dancers, who to much applause gave effective duo versions of airs by Bach, Ippolitoff-Ivanoff, and Guion, as well as solo numbers.

Ganz on Podium

Dr. Rudolph Ganz made two appearances on the podium, in the second of which he introduced a pair of works by Mary Howe, Spring Pastorale and Sand, both interesting atmospheric numbers. The varied program included also Berlioz's Roman Carnival Overture, Brahms' second symphony, Wotan's Farewell and Magic Fire Music by Wagner, Johann Strauss' Artist's Life Waltz, and Les Preludes by Liszt. Dr. Ganz had warm applause from the audience for his meticulous and polished readings of these contrasted scores. G. D.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Plans Concerts Under Embree Banner

Gorodnitzki to Make 10th American Tour

Sascha Gorodnitzki, Russian-American pianist, will make his tenth American concert tour in the coming season, under the auspices of the Embree Concert Service, Inc., Mabel K. Embree, president. Mr. Gorodnitzki has recently signed a contract with this management which also covers all of his radio appearances and his New York recital at Carnegie Hall.

Born in Kiev, Russia, and brought to this country as a child, Mr. Gorodnitzki studied with Josef Lhevinne. He has taken a prominent place as a recitalist, as soloist at the Worcester Festival and in other orchestral engagements, and as a faculty member of the Juilliard School of Music summer sessions. During the last summer he appeared again in the Juilliard Festival series.

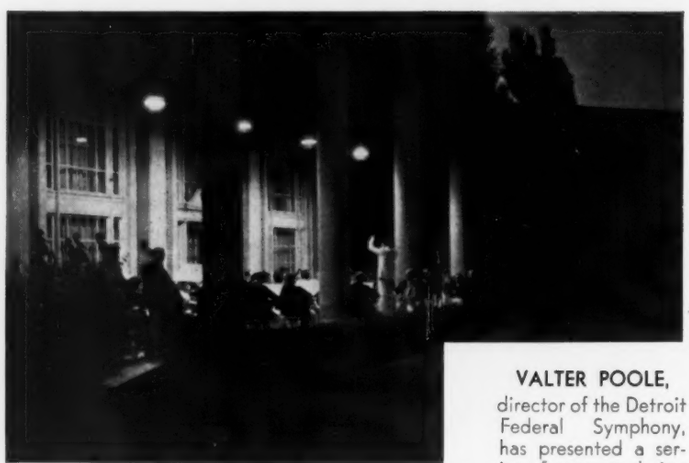
SASCHA GORODNITZKI, about to listen to the broadcast recording of his recital in the Julliard Summer Festival Series.

Edwin and Jewel Bethany Hughes in Detroit

Edwin and Jewel Bethany Hughes inaugurate their two-piano season on October 25 in Detroit, Mich. While there, Mr. Hughes will address the Michigan Music Teachers Association convention. They then appear at Susquehanna University, Selinsgrove, Pa.

During the summer Mr. Hughes conducted master classes in New York City and at South Carolina State College and among pianists and teachers attending were representatives of Connecticut, Florida, Georgia, Kentucky, Louisiana, Michigan, Minnesota, Missouri, Nebraska, New Jersey, New York, North Carolina, Ohio, Pennsylvania, South Carolina, Tennessee, Texas, Virginia, Wisconsin and the District of Columbia. A series of evening recitals was given by the following artist-pupils: Alton Jones and Gladys Mayo del Busto of the Juilliard School; Fannie Amstutz Roberts, president of the Washington College of Music; Wilgus Eberly, director of music at Flora MacDonald College; Philip Heffner, Thelma Olson, William Holden, of the Washington College of Music and Jeanne Rabinowitz. Mr. and Mrs. Hughes, in a duo-piano program concluded the series.

Hughes' pupils recently appointed to music posts included Hugh Williamson as director of music at the University of South Carolina; Wilgus Eberly, director of music at Flora MacDonald College; and Mary Elizabeth Dunlap, principal piano instructor at Pennsylvania State Teachers College, Indiana, Pa.



VALTER POOLE, director of the Detroit Federal Symphony, has presented a series of concerts during the summer at the Belle Isle Shell. These concerts featured the music of various nations. The Grosse Pointe series were also given under the leadership of Mr. Poole.

Baloković Re-engaged for Canada

Zlatko Baloković, violinist, has been re-engaged for a tour through New Brunswick and the Maritime Provinces. The first recital takes place October 17, with Hellmut Baerwald as accompanist. Mr. Baloković's first Canadian tour last January was so successful that the local manager, Frances Foster Russell, has extended this fall's tour considerably, including a return engagement in Halifax, Wolfville, N. S., and Sackville, N. B.

Johann Singer to Play New American Works in Tour Here

Johann Singer, Austro-American pianist, who will play at Town Hall, New York, March 23, 1940, opens his American tour with a concert in Norwalk, Conn., October 19. He will play two recently published works by the young American composer, Lewis Slavit, who dedicates his music to "Peace and goodwill among all people." The Spirit of 1939, an American National Dance, and Mississippi Flood-Tide, an American Nocturne. They also will be played by Mr. Singer at his concerts in Stamford, Danbury, Albany and Troy in September and October, as well as at his Town Hall recital.

Meltzer Leads Concerts in N. Y. and Connecticut

Edward T. Meltzer conducted the Federal Symphonic Band at Prospect Park, Brooklyn, N. Y., on August 16 in music of ten nations. On August 2 he wielded the baton for the Hartford Symphonic Band in numbers by Tschaikowsky, Wagner, Verdi and Victor Herbert.

Spalding's Summer Engagements

Albert Spalding continued his concert season through the summer with appearances at the New York Stadium, Hollywood Bowl, Honolulu, and Colorado Springs. He passed his holidays at his summer home in Great Barrington, Mass.

An International Success

Paul Musikonsky

America's Young Sensational Violinist

World Critics say

NEW YORK
Carnegie Hall

"Violinist astonishes Carnegie Hall audience. Set his listeners murmuring and marveling. His performance last night showed skill, musicianship and individuality."—*World Telegram*

"No doubt Musikonsky will thrill many audiences in the future, mastering the mechanics of such a piece. . . . Mark of genius."—*New York Evening Post*

"Dignity. . . . Astonishing fluency. . . . Has the imagination which is one of the qualities of a genius."—*Brooklyn Daily Eagle*

"A violinist of solid and laudable attainments."—*New York Times*

Town Hall

"His playing last night revealed artistry and deep musical feeling."—*Journal American*

"Paul Musikonsky played with breadth and facility."—*New York Sun*

"Musikonsky displayed technical dexterity, thorough command; tasteful and musicianly interpretation."—*Herald Tribune*

Other AMERICAN Excerpts

"Played with beautiful shading. His tone was full and colored, performed with authority. He really communicated the composers to the audience."—*The Hartford Courant*

"Young violinist proves himself a musical genius of high order."—*Plattsburgh Republican*

"A musician of unusual talent."—*Schenectady Union-Star*

"The young virtuoso projected the whole with astonishing agility and rare beautiful tone."—*Kansas City Independent*

"Displayed his feeling for the lyrical line, as well as his technical skill. Qualities that made his playing a thing of utter joy."—*Detroit Free Press*

CANADIAN PRESS

"A marvelously fine violinist. . . . Handled the bow with assured skill. . . . Produced tone of amazing sweetness and clarity."—*Toronto Evening Telegram*

"Real artist, displayed sense of rhythm and taste in phrasing . . . much technical achievement."—*Toronto Mail and Empire*

"Paul Musikonsky, genius, gives amazing violin recital for Ottawa audience. Invaluable asset of absolute pitch as revealed last night in the perfection of his intonation throughout such a program. . . . Always tone was clear, sweet, beautifully even, intellectual grasp and artistic restraint or genius. . . . Brilliant performance."—*Ottawa Citizen*

"His bowing was free and his double stopping very remarkable."—*Montreal Daily Star*

EUROPEAN PRESS
London-England

"Inborn technic and musical ability."—*Sunday Times*

"He has in him the root of music; a sense of rhythm."—*Evening Standard*

"He has a remarkable technic, and musical feeling."—*Western Morning News*

Budapest-Hungary

"With the fresh spring charm of a strong young tree, he stands upon the platform and plays in a manner to astonish his audience."—*Pesti Hirlap*

"He played with brilliant effect and was awarded by the public with thunderous applause."—*Csillagos Cikk*

"He gave a remarkable performance. His tone is deep and sweet. Undoubtedly one of the best artists."—*Uj Magyarsag*

"We had the opportunity to hear for the first time young Paul Musikonsky in the great hall of the Academy of Music. We enjoyed this exceptional artist with true pleasure."—*Pesti Naplo*

Warsaw-Poland

"Paul Musikonsky, violin virtuoso, possesses an inborn musical feeling, a beautiful vibrant tone, and an extraordinary bow arm."

Tel Aviv-Palestine

"When Paul Musikonsky plays, one's ear is caught by deep crystal clear and horizon wide song that penetrates one's soul."—*Haaretz*

"When Paul Musikonsky played his violin in Ohel Shem Hall, I soared high on the wings of song. He lowered me into the depths, and upheaved me into the unknown."—*Doar Hayom*

Jerusalem

"Paul Musikonsky is fresh, unspoiled and naïve. Music is a great natural necessity for him. Paul Musikonsky has a great future. His career will meet not many like ones."—*Palestine Post*

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Bayreuth Gives Flying Dutchman Stage Setting of Rare Excellence

Brilliant Crowd, Headed by Fuehrer, Sees Work Restored After Quarter Century—Even Waves Are Timed to Music

BAYREUTH.—This summer's festival opened with a monumental representation of The Flying Dutchman, in the presence of the Fuehrer — Germany's chief Wagnerite, Winifred Wagner (daughter-in-law of the Master) and an international audience that packed the musical sanctuary from pit to dome.

On July 29, 1839, during a hurricane, the schooner Thetis foundered on the rugged Norwegian coast. The crew's terrified cries for help, reverberating from the rocks, found echo in the creative genius of young Wagner, a fellow passenger. On the opening of this year's festival, one hundred years later almost to the day, those cries were heard again in the seaman's chorus of The Flying Dutchman, staged here for the first time in twenty-five years.

New Scenic Triumphs

The present magnificent presentation can, it is safe to say, be regarded as the best this opera has ever had. That Bayreuth should take special pleasure in producing it is easy to conceive, for, though it belongs to the older period of operas, The Flying Dutchman is full of scenic possibilities each one of which has been exploited to its limit by every resource of modern stage technic.

Time was when there was something comical in the crews of the two vessels, only a few feet apart, studying each other through a telescope; now, the sight of the phantom ship, emerging with blood-red sails, like a gigantic vision through the mist, is stirring to a degree. The well-known stage painter, Emil Preetorius, here scored one of his greatest triumphs.

Similarly, the Bayreuth general manager, Heinrich Tietjen (of the Berlin Opera), is to be congratulated for smoothing over certain roughnesses of contrast which mark this early work, for keeping such good proportions in the mass scenes, for reducing to strict necessity the number of voices in the seamen's chorus (thus fulfilling Wagner's express wish as set down in one of his letters) and also for details of stage management which demand not only technical skill on the part of the mechanics but the greatest tact and finesse from the artistic director. An illustration of the latter point is the swelling movement of the waves in the first act, which rise and fall in close accord with the crescendo of the string instruments.

Musical Interpretation

Conductor Karl Elmendorff handled the score with deep understanding, bringing out its dramatic and lyrical qualities with great expressiveness. Maria Müller was a Senta noble in presence and so ideal in voice and interpretation. Jaro Prohaska, in the title role, for which he has the necessary tragic emotion, reached temperamental heights in the duo scene of the second act, nucleus of the whole drama. Franz Völker as Eric, gave the part the necessary importance and weight, as counterbalance to the Hollander, while Hofman as Daland, Ria Fookes as Mary, and Zimmermann as the sailor, completed the cast. Small wonder that, with each role so brilliantly filled, this was a unique performance.

Such perfect ensemble is only possible when all details are subordinated to the grand line of Wagner's drama, and when each artist is willing to do likewise by sacrificing all desire for individual stardom. It is this purity of artistic intention which has made Bayreuth what it is.

I. v. H.

SHE LIKES TEA HOT AND HE LIKES IT COLD. Gladys Swarthout, Metropolitan prima donna, film and radio star, and her husband, Frank Chapman, opera and concert baritone, in their home. Miss Swarthout believes that hot tea is most relaxing, even in warm weather; Mr. Chapman prefers iced tea with lots of lemon and a sprig of crushed mint.

"Mme. Tarasova is a remarkable artist — and she has been able to give songs with a vigour and variety of mood such as no singer has shown in New York in recent seasons."

—*N. Y. Herald Tribune*

Embree Concert Service, Inc., 100 West 58th St., N. Y. C.

Felix Knight Premieres Song by Geraldine Farrar on Air

In his eighth appearance on the Magic Key radio program over NBC, Felix Knight, tenor, gave his first performance over the air of Geraldine Farrar's song, Whisper You Care. Several weeks ago, the former Metropolitan diva was hostess at a party at her Ridgefield, Conn., home attended by Mr. Knight. Miss Farrar happened to play the song and the latter became interested. After he had sung it, he asked permission to present it on the radio and when this was granted, sang it on the August 21 concert. Mr. Knight was celebrating the anniversary of his first commercial radio broadcast for it was on this program that he appeared after his arrival from Hollywood.

20,000 Hear Althouse Sing at Reading Band Shell

READING, PA.—A crowd of more than 20,000 music lovers filled every available seat and overflowed onto the spacious lawns surrounding the new municipal music shell in Reading's City Park on August 7 when, under a star-studded sky, Paul Althouse, Reading-born tenor of the Metropolitan Opera Association, appeared on the shell's dedicatory program. The Federal Band offered Victor Herbert music under the baton of Frank Diefenderfer, life-long friend of the soloist, and Willy Richter provided Althouse's accompaniment at the piano. The tenor was accorded a thunderous ovation and many encores were added to his programmed selections. H. D. S.

San Antonio Civic Group Rehearsing Operetta

Large Audiences Approve Dunham's Orchestral Lists

SAN ANTONIO, TEX.—The San Antonio Civic Opera Company is diligently rehearsing The Belle of New York. Jean Sarli is conductor and Harry and Florence Griffith are stage directors. Wally Gursch, Lucile Klaus Whiteside and Lloyd Harris have the leading roles. Mr. Harris, on a recent trip to Mexico, signed a contract for the opera season at Bellas Artes, the national opera house. He will leave immediately after the performance of the civic opera.

The symphony of the Federal Music Project has presented unusually fine programs under the baton of Walter Dunham in the Sunken Garden Theatre. The audiences have been large and most appreciative . S. W.

Beatrice MacCue Reopens Studio

Beatrice MacCue, contralto and voice teacher, has returned from a summer's rest at a Long Island resort, and reopened her studio.

PAUL ALTHOUSE sang in the City Park at Reading, Pa., August 7, before 20,000. The tenor was one of the soloists in the Beethoven Ninth Symphony at the Lewisohn Stadium in New York on August 14, when he was heard by 15,000.

Jacques
ABRAM
Pianist

"In every measure he demonstrated that he had splendidly trained fingers, the mind of a musician and the heart of a finely wrought human being."

Sonia
ESSIN
Contralto

"Sonia Essin possesses a true contralto of rich, dark and beautiful timbre; a voice whose lower register inevitably summons the utterances of Erda."

George
BYRON
Baritone

"One of America's most versatile artists, bringing the art of the true recitalist."

William
HARMS
Pianist

"Poetry, lyricism, brilliance and power were characteristics of his artistry."

Dorothy
SHAWN
Concert's Youngest Contralto

"A Contralto voice of luscious quality."

Jeanne
PALMER
Soprano

"She communicates to audiences the beauty of great song."

Frank
HORNADAY
Tenor

"Frank Hornaday is possessed of an abundance of talent, gracious manner, a tenor voice of vitality that is fluid, rich and mellow, which thrills his audiences to great heights."

John
TYERS
Baritone

"The voice is a baritone of clear beauty. The tones are smooth, flexible and colorful. . . . Beautifully schooled . . . interpretative ability one of his biggest assets."

EMBREE CONCERT SERVICE, INC., 100 WEST 58TH ST., NEW YORK CITY

Central City Thronged for 8th Stage Festival

Crowds Attend Gala Yeomen of Guard with Noted Cast

DENVER, COLO.—Gaily expectant throngs followed the old gold-rush trails to historic Central City, nestled snugly in the Rocky mountains about forty miles from Denver, swarming in its streets and rivalling scenes of former days when gold and other precious ores were the powerful lure. But these crowds were attracted by the eighth annual play-festival, which consisted of daily performances of Gilbert and Sullivan's The Yeomen of the Guard in Central City's famous old "opera house," one of the few similar buildings remaining in this region from early pioneer days.

The production was under the inspiring musical direction of Frank St. Leger, assisted by Felix Brentano as stage director and Richard Aldrich as associate producer. With a distinguished cast supported by an excellent chorus of fresh young voices, really fine performances were uniformly achieved. It would be difficult to single out any one of the individual members of the cast for special mention, since all their portrayals of allotted roles, from a histrionic as well as a vocal standpoint, were uniformly excellent. And since they are all well known to patrons of the theater and the opera, a mere mention of their names will suffice. They included Arthur Anderson, bass-baritone; Hilda Burke, soprano; Anna Kaskas, contralto, and Charles Kullmann, tenor, all members of the Metropolitan Opera. The other widely-known artists were Mark Daniels, Richard Hale, Natalie Hall, John Jameson, and Clair Kramer. G. S.

Texas State Prize Awarded in Playing Tournament

FORT WORTH, TEX.—Marion Roberts, piano pupil of Jeannette Tillett, of the Fort Worth Conservatory, won the statewide Mickwitz Memorial Contest award, sponsored by the National Piano Playing Tournament in memory of Harald von Mickwitz, whose early-day teaching in Texas was one of the most potent musical influences ever exerted in the State. The winning of first place carried a cash prize of $200, and the Woman's Club of this city presented Roberts in a testimonial concert.

Margaret Phelan, soprano, who has spent the past two seasons in the studio of Lazar Samoiloff, Los Angeles, and Margaret Merrifield, pianist, head of the music department at College of Marshall (Texas), and probably the youngest department head in the State, were presented in the home town in joint recital by Mrs. Roger C. Neely, former teacher of Miss Phelan. E. C. W.

Vivaldi Week for Siena

SIENA, ITALY.—The Accademia Musicale Chigiana (founded by its president Count Guido Chigi Saracini, and under the patronage of the Princess di Piemonte) has organized a Music Week to be held in Siena, September 16 to 21, inclusive, dedicated entirely to compositions of Antonio Vivaldi, for the purpose of presenting certain at present unknown works among the finest of the composer's vast output. The Vivaldi Week is under the artistic direction of Alfredo Casella. Following an inaugural ceremony with an address by Ildebrando Pizzetti, there will be orchestra, chamber and religious music concerts of Vivaldi compositions, and two presentations of his three act opera Olimpiade, the latter conducted by Antonio Guarnieri. Other conductors of the festival are Fernando Previtali, Mario Rossi, and Casella. S.

JOHN HERRICK,
baritone, member of the Revelers Quartet, was soloist with the Music Hall of the Air, on August 6. Mr. Herrick will be featured again on the program September 10. He is under the management of B. Mary Pingle.

New Teatro dell'Arti Intrigues Rome Public

Casella and Honegger Works, Riccitelli Opera Heard

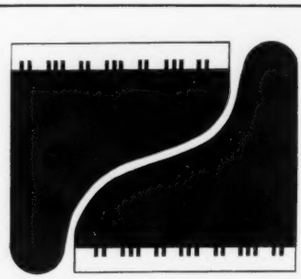
ROME.—Our youthful Teatro dell'Arti is rapidly becoming what it was meant to be—a center of modern, international music and art. Following an Alfredo Casella concert, an evening devoted to Spanish music and dance was given before ex-Queen Ena of Spain. Carmen Azner, pianist, played works by Albeniz, San Sebastian and De Falla, Luisa de Alvarado was applauded for her singing of Azner, Granados and Rodrigo, whilst Carmen Benamor proved a delightful Iberian terpsichorean.

Arthur Honegger presented an evening of his works which included a string quartet, Easter in New York, a Rhapsody for flutes, clarinet and piano, several songs, a suite for chamber orchestra (the composer conducting), Songs of a Little Mermaid, and Song of Bansard.

Riccitelli's Madonna Oretta, libretto by Giovacchino Forzano, author of Gianna Schicchi, had one of the Royal Opera's most successful performances of the season. Under Oliviero de Fabritis, Gianna Pederzini made a triumphal success as the Madonna. Mozart's Marriage of Figaro was another popular work this season.

Under the patronage of the Swiss Legation, Paul Baumgartner, pianist, gave a program of Bach, Mozart, etc., for the benefit of the Pro Juventute. Under the name of the Meister Sextet, the hilarious Harmonist Comedians delighted a sold-out house at a recent Rome Philharmonic concert. STELLA SAXTON

THE FIRST TEAM...



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ROBIN HOOD DELL—PHILADELPHIA

ALEXANDER TANSMAN AND HIS LITTLE DAUGHTER,

Mireille. With his family, Mr. Tansman is passing a holiday on the north coast of France. The composer and pianist is planning to return to the United States soon for another tour.

Francis Buebendorf to Conduct Tenafly Orchestral Society

The Beethoven Orchestral Society of Tenafly, N. J., has engaged Francis Buebendorf, American conductor-composer, as the regular conductor of its orchestra. Mr. Buebendorf succeeds Clifford Demarest, conductor of the orchestra since its organization six years ago. The Beethoven Orchestral Society has a personnel of sixty men and women. Officers of the Beethoven Orchestral Association for the coming season are William J. McManus, president, Mrs. L. G. Pierce, treasurer, and Alice Machold, secretary.

Mr. Buebendorf has also been re-engaged for his sixth year as the regular conductor of the Liederkranz Symphony Orchestra of New York City. He is a graduate of both New York University and the Juilliard Graduate School. He will continue his violin teaching at his New York City studio. His compositions have been broadcast over the Mutual Broadcasting System by Alfred Wallenstein, by Eddy Brown over WQXR, and over the National Broadcasting System.

Sciontis Touring Mexico

Silvio and Isabel Scionti, duo-pianists, are in Mexico to appear in Mexico City, Guadalajara, Monterey and other cities in a series of programs. This is an annual tour by the two pianists. Mr. Scionti last month conducted master classes in Amarillo, Tex., and gave recitals there and in Arlington, Tex.

Virginia Coy

announces the opening of her

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October 1st

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This School is planned to meet the needs of music students of private teachers who themselves find it impracticable to give the essential theoretical background.

1939 SEASON 1940

The Westminster Choir

DR. JOHN FINLEY WILLIAMSON, Conductor

Will appear in Concerts in the following Cities during this season's TRANS-CONTINENTAL TOUR which begins January 8th, 1940

Elizabethtown, Pa.	Claremont, California
Harrisburg, Pa.	Westwood, California
St. Louis, Mo.	Reno, Nevada
Elsah, Ill.	Salt Lake, Utah
Parkville, Mo.	Logan, Utah
Wichita, Kansas	Denver, Col.
Ponca City, Okla.	Cheyenne, Wyoming
Oklahoma City, Okla.	South Bend, Ind.
Tulsa, Okla.	DeKalb, Ill.
Little Rock, Ark.	Holland, Mich.
Denton, Texas	Big Rapids, Mich.
Houston, Texas	Mount Pleasants, Mich.
San Antonio, Texas	Grand Rapids, Mich.
Alpine, Texas	Columbus, Ohio
Phoenix, Arizona	Canton, Ohio
Long Beach, California	Cleveland, Ohio
San Francisco, California	Bowling Green, Ohio
Fresno, California	Akron, Ohio
Los Angeles, California	Edinboro, Penna.

Re-engaged to appear with the New York Philharmonic-Symphony Orchestra at Carnegie Hall in New York under John Barbirolli, April 11th, 12th and 14th, 1940.

ONLY FOUR OPEN DATES LEFT. FOR TERMS AND DATES APPLY

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The Westminster Choir records exclusively for the RCA Victor Red Seal Records

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DAUM

American Lyric Soprano

First in Radio

World Premiere NBC's commissioned radio opera—Menotti's "Old Maid and the Thief."

First in Opera

Created title role world premiere — Menotti's "Amelia Goes to the Ball."

First in Television

Prima Donna first televised operetta ever presented in America—NBC's "Pirates."

First in Concert

Soloist with Rubinoff on his first country-wide concert tour.

First in Light Opera

Prima Donna in the first American Production of the London Success—"Wild Violets."

●

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New York

THE KANSAS CITY MUNICIPAL ORCHESTRA,

Sol Bobrov, conductor, has fulfilled a two months' series of open air concerts at Swope Park in the Missouri city this summer. Some of the concerts were broadcast over a national chain from Station KMBC.

Kansas City Again Enjoys Summer Fare

Municipal Orchestra in Series at Swope Park—Other Groups in Al Fresco Music

KANSAS CITY, MO.—The Municipal Orchestra of forty-eight musicians, mostly from the Philharmonic, with Sol Bobrov, conductor, recently concluded their fourth series of free summer concerts at Swope Park. Following the initial all-orchestral seance, the following soloists have been featured: Mary Jane Bruce, pianist, in the E Major Concerto of Liszt; Joseph Harding, violinist of the Municipal Orchestra, in the G Minor Concerto by Bruch; Maurine Blundon, Lucinda Steele and Carl Douglass in the Violin-Terzet by Friedrich Hermann and Harold Stanton, tenor, in Leoncavallo and Godard arias.

The orchestra's work under Bobrov is good and the soloists have been warmly received. The symphonies programmed have included Schubert's Unfinished, the Fifth of Tschaikowsky and the New World by Dvorak. Siegfried's Funeral March from Götterdämmerung was a beautiful memento on an early program honoring the late Jacque Blumberg, assistant conductor of the Philharmonic and concertmaster of the Municipal Orchestra. The Romeo and Juliet Fantasie-Overture by Tschaikowsky and items by Rimsky-Korsakoff, Borodin, Strauss, Nicolai, Victor Herbert, Smetana, Gershwin, Weber and Wagner have made up the programs attended by enthusiastic audiences numbering from 5,000 to 8,000.

Starting on August 13, the first half-hour of each concert was broadcast over KMBC through the cooperation of the Kansas City Journal.

Other Orchestra and Band Events

The Federal Orchestra, S. F. Rendina, conductor, has been drawing audiences of from 2,000 to 6,000 at their Wednesday evening Swope Park programs featuring American, Russian, French, Italian, Jewish, Spanish, Mexican and other music. An hour of music has been followed by dance and song programs by younger members of the countries represented. Louise Allora, soprano, is the soloist of the Federal Orchestra.

The Municipal Band under the direction of Ben Kendrick, holds forth nightly with programs in the various parks and a community sing follows. John Wahlstedt, tenor, is soloist.

Dan Blackburn and his Municipal Negro Band presents programs each Sunday evening on the Paseo with community sings. An audience of 3,000 to 5,000 attends regularly.

Music at Business Women's Biennial

The National Federation of Business and Professional Women's Clubs in their recent Biennial had for soloists: Mr. and Mrs. Stanley Deacon in recital; the Business and Professional Women's Chorus of Kansas City, Kan., directed by Nora La Mar Moss in a short program with Mrs. Ward Witherspoon, accompanist; Mrs. Raymond Havens with Pearl Roemer-Kelley in a song group and Mrs. Arthur Kraft, coloratura soprano of Cleveland, in a costume song recital.

Midwestern Music Camp Programs

One hundred and seventy-five boys and girls of high school age from fifteen states have attended the fourth annual Midwestern Music Camp at the University of Kansas in Lawrence, which opened late in June and lasted six weeks. The training in band, orchestral and choral work was under the direction of Russell L. Wiley, director of the K. U. Band. David T. Lawson, supervisor of instrumental music at Topeka High School was the assistant director. Karl Krueger spent the last week in July at the Midwestern Music Camp as guest conductor and lecturer. N. De Rubertis was also a visiting conductor. P. C. B.

Pons to Make Wide Tour Next Season

Lily Pons, coloratura soprano of the Metropolitan Opera, who has just returned from a record-breaking transcontinental tour, will shortly start what promises to be the busiest season since her American debut in 1931. Following concerts in Canada, she will tour the West Coast and fill engagements with the San Francisco Opera. Her first New York appearance with the Metropolitan Opera will be on December 11.

Lehmann Returns for Engagements in the East

Lotte Lehmann has returned to the United States after a brilliant concert tour in the Antipodes, where she gave thirty recitals in Australia, and ten in New Zealand. She also gave a recital in Hawaii on the outward-bound trip and, by popular request, another recital on the journey back. Shortly after her arrival on the Pacific Coast, Mme. Lehmann sang on Bing Crosby's Hour, and on August 24 was soloist at the Hollywood Bowl.

On her arrival in New York on August 29, she went immediately to her new home in Riverdale - on - the - Hudson, where she will have a short rest before her fall season begins. A Town Hall recital is scheduled for October 17. With the opening of the Metropolitan Opera in November she rejoins the company.

Bonelli in Nevada

Richard Bonelli is spending August in his summer home on Lake Tahoe, Nevada. Early in October he is appearing with the San Francisco Opera Company. and later rejoins the Metropolitan.

Bards Gather in France

VANNES (FRANCE).—Druids and bards from Brittany, Wales, and Cornwall gathered here August 1 in a spot called Gorsedd Digor (place of assizes) to pay homage and swear fidelity to King George of England and President Lebrun of France. This ceremony concluded a three-day music festival in which participants declaimed poetry and played pieces of their own composition. R. P.

HUGO KORTSCHAK

Violinist

Will resume teaching at his New York studio on September 15

155 East 91st Street **New York City**

Cleveland Plans To Repeat "Pops"

Series in Public Auditorium Introduces Notable Guests—Park Concerts Thronged

CLEVELAND, O.—The interesting experiment of Summer Pop Concerts in the Public Auditorium, with an orchestra of 70 recruited largely from the ranks of the Cleveland Orchestra, drew encouraging response from the public. At the conclusion of the twelfth and last concert of the present series, the management announced that plans for a six-week season next year is being assured. An average attendance of 5,000 to 6,000 is an encouraging sign that the public is eager to support the venture.

Rudolph Ringwall, associate conductor of the Cleveland Orchestra, who had charge of the first two weeks, returned for the last all-request program, in which the Hruby Brothers' Brass Ensemble and Felix Eyle, concertmaster of the summer orchestra, appeared as soloists and were enthusiastically received.

Victor Kolar, guest conducting during the week of August 7, fell in line with the established policy of lighter music, prefacing his numbers with some short, at times amusing, comments. Soloists participating during the week were: Daniel Ericourt in a fast and furious presentation of the Schumann Piano Concerto; Edwina Eustis, artistic, and opulent-voiced in the Segudilla, from Carmen and the Samson and Delilah aria, My Heart at Thy Sweet Voice—with encores; and Dr. Jerome Gross, surgeon-violinist, in the Tschaikowsky Concerto.

The final week introduced to Cleveland Burle Marx, Brazilian conductor, who was determined to show his musical ability in works of more weighty calibre. New to Cleveland were two compositions by Villa-Lobos, excerpts from the Second and the Fifth Bachiana Brasileira—exotic and appealing music. Jean Tennyson was soloist, winsome of voice and charm. In light opera excerpts Muriel Dickson made a pleasing impression at the previous concert.

Free Park Concerts Draw

Activities of the Federal Orchestra have been handicapped by the uncertainty about continuation of the project, with new regulations menacing the existence of these organizations. On the other hand, the Recreation Department of the City, under the guidance of J. Noble Richards, has achieved some fine results in offering free concerts to thousands of listeners in the Parks and Horticultural Gardens. Cooperating with the city were the various music studios, dance studios, private music ensembles and many nationality groups with their own choruses and folk dance units.

During the week of the 7th World Poultry Congress (held here for the first time in America), with representatives in Cleveland from every remote country of the world, Public Music Hall was the scene of a daily program entitled Dancing Around the World. Under the direction of Miss L. E. Joki, eight programs were compiled from 18 different countries; in national costume, these presentations were authentic in their reproduction of folk dance and lore of Russia, Czecho-Slovakia, Hungary, Netherlands, China, England, Scotland, Ireland, Sweden, Roumania, Bulgaria and other lands. Walberg Brown and his String Ensemble furnished the accompaniment; Serge Popeloff's Ballet Studio gave some fine performances.

At the Institute of Music, Marcia Bissell was heard in an interesting program of Schubert, Brahms, Richard Strauss and other Lieder, translated especially for her into English, finely adapted to the musical phrase. Her interpretations were marked by style and good taste as well as intelligence. She was warmly applauded by a large audience. R. H. W.

Morini Arranges Debuts Abroad by American Artists

Albert Morini, concert manager, now on vacation in Europe, has been making arrangements for a tour abroad next spring by Ramon Novarro, specializing in Spanish songs. Mr. Morini has also made plans for tours of Europe by American artists, among them Michal Rosenker, violinist, who makes his European debut on September 30 with the Pasdeloup Orchestra, Albert Wolf conducting, at the Paris Opéra-Comique. Kate Keith Field, American soprano, is to be soloist on October 24 with the Budapest Orchestra at its Beethoven Festival, Mr. Morini announces.

SERGE KOUSSEVITZKY CONGRATULATES DOROTHY MAYNOR, Negro soprano, who sang for him at the Berkshire Festival at Stockbridge, Mass., and subsequently was invited to give a recital at a private picnic arranged by the Boston Symphony conductor for members of the ensemble and other musicians. Miss Maynor has been placed under contract by Evans & Salter as a result of auditions which she made for them in Town Hall, New York, last February, and again at Carnegie Hall last spring. She makes her New York debut in November.

During 1938-39:

ADMIRABLE was the word most often used by the New York critics to comment on the playing of

VIOLETTE and HELENE COFFER-CHANTAL

French Duo-Pianists

"Accomplished admirable things."—*New York Herald Tribune*

"Team work of the sisters admirable." — *New York Sun*

"It was like an electric current of high voltage, coming out from the keyboards, that inseparably united the audience to the genial inspiration and the prodigious technique of the pianists."—*Amerique*

"Precision in synchrony and balance. . . . Almost masculine power in episodes of dramatic import and delicate manipulation of the keys in the poetic pages. . . . Performed with skill and taste and in tones that ranged from the most delicate of tint to those of the deepest hues of a painter's palette. Deserved and received generous applause."—*New York Journal and American*

Former Seasons:

"One of those rare events, a two-piano recital that is really artistic. . . . Two sisters, prize winners at Paris Conservatory, were responsible. . . . Such balanced playing always a pleasure to the ear, is not often heard. . . . Undoubtedly, the two young ladies are great musical talents . . . for this playing was no less than an exhibition of great artistry."—*New York Morning Telegraph*

"The young artists at once showed evidence of sound training and talent of high order. . . . A rippling touch of exquisite lightness and delicacy . . . spontaneous freedom in the expression of the inner significance of Mozart's sparkling music brought great applause."—*New York Times*

"The two young artists gave a delightful exhibition of two-piano playing. . . . Their style had the desirable purity, clarity, and finish, and their tone was always well modulated and of delightful color and resonance."—*New York Sun*

"The unusual brilliancy, freedom and abandon of the playing among other characteristics, turned this performance into vitalized entertainment that makes one sit up straight and take detailed notice."—*Chicago Daily Tribune*

"They are talented musicians and their program was played with rare skill."—*Detroit Free Press*

"Something out of the ordinary was presented. . . . Their exhibition of two-piano numbers was marked by a vibrant and brilliant interpretation."—*Detroit Evening Times*

Next New York Recital: Town Hall, November 25

Now booking

Richard Copley Management 113 West 57th Street, New York

Portland, Ore., Outdoor Concerts Win Following

Lemay a Dynamic Conductor—Solo Artists Score Notably

PORTLAND, ORE.—Paul Lemay, dynamic young American conductor borrowed for the summer from Duluth, Minn., has infused Portland's Symphony Orchestra with new life. In the few brief weeks of the orchestra's fourth season of summer open-air concerts, Lemay has brought the orchestra to real efficiency.

Of the concerts given thus far this summer, possibly the most notable—certainly the most unusual—was that of August 14, in which Alec Templeton was featured as soloist. Over 10,000 people, the season's record crowd, thronged the Multnomah Civic Stadium to hear Templeton play a movement of the Grieg concerto, and later Gershwin's Rhapsody in Blue.

Anne Jamison, the young Irish lyric soprano, who performed on July 23, proved to be the real surprise of the season. Virtually unheralded, she faced a mildly interested audience, and won it completely. Allan Jones was the soloist July 30. He had an easier chore to perform than Miss Jamison, for his audience was pre-sold. He lived up to expectations.

Donald Dickson, the soloist on August 14, gave an excellent account of himself despite a heavy cold.

Alexander Kelberine, Russian pianist, in Portland conducting a master class, gave the second of two recitals in the Ellison-White conservatory auditorium on August 1. He more than confirmed the impression left by the first concert, that he is one of the interesting personalities of the concert stage.

D. L. P.

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ATTENDING THE OPENING MEETING OF THE GOUVERNEUR, N. Y., CONCERT ASSOCIATION,

sponsoring a series of programs under the direction of the Embree Concert Service were, left to right, front row: Mrs. Landon Neil, Balmat; Mrs. M. K. Embree, director of the service; Mrs. Howard F. Collins, membership chairman; Mrs. Alfred Hendra, Balmat; back row, left to right: Mrs. Arthur Compo, Hailesboro; George Boulet, secretary; and Mrs. John Belknap, president.

Crooks and Lehmann Feted In New Zealand Itineraries

Tours of Chief Cities Bring Unusual Demonstrations for Singers—Large Crowds Attend Concerts in Island Dominion

WELLINGTON, N. Z.—We in far-off New Zealand have been fortunate lately, for it is most unusual, if not unprecedented, that two world-famous singers should visit this country during the same season. First we had Richard Crooks, manly of figure, glorious of voice, and artist through and through. Notwithstanding that the vast majority of music-lovers know him only by his gramophone recordings as a singer of light popular numbers, it is with his interpretations of vocal classics that he has made the deepest impression here. The big crowds which everywhere thronged to hear him in the main centers proved beyond doubt that Richard Crooks has become an idol of the New Zealand concert-going public. In Auckland, Christchurch, Dunedin, and Wellington, the capital city, he sang to packed audiences which applauded him to the echo.

The celebrated artist's programs were so varied and all so excellent that it is difficult to select any particular item for praise. Many listeners, however, were enthusiastic over his operatic selections. Having heard his magnificent declamation in excerpts from operas by Mozart, Meyerbeer, Massenet, it became easy to understand why Mr. Crooks has achieved such success on the operatic stage.

Russian Numbers Please

Immensely appealing, too, was his singing of a group of Russian songs which included Rimsky-Korsakoff's Nightingale and the Rose, and the well-known Song of India. These were given at his final Wellington recital, when the program also included Bird Song at Eventide (Coates), Morning (Oley Speaks), Blue Are Her Eyes (Wintter Watts) and such popular encore numbers as Passing By (Purcell), Serenade (Schubert) and Drink to Me Only with Thine Eyes, as well as other encores.

Appreciative mention must also be made of Mr. Crooks' accompanist, Frederick Schauwecker, who not only gave the renowned tenor entirely adequate support, but proved himself a delightful solo pianist in unhackneyed pieces, among which Glazounoff's Nocturne and a Spinning Song by Sibelius were outstanding.

Lehmann Rouses Ovations

The second great singer to charm New Zealand hearers was Lotte Lehmann, whose concerts aroused intense enthusiasm all over the Dominion. Here again was a singer familiar to everyone through the agency of the gramophone, than which there is no better advertisement, as evidenced by the eager thousands that sought admission wherever Mme. Lehmann appeared. The artist's chief successes were undoubtedly won in Lieder of Brahms, Schumann and Schubert, and it is doubtful if songs such as Ich Grolle Nicht, Von Ewiger Liebe, and Serenade have ever fallen more sympathetically on New Zealand ears.

Mme. Lehmann completely enchanted every hearer. Her list of encores at each concert practically amounted to another full program.

Paul Ulanowsky was an ideal accompanist for Mme. Lehmann, and also revealed exceptional pianistic powers in several brilliant solos, which included Contradanse by Beethoven, Rhapsody in B Minor, and some charmingly played Chopin pieces.

New Zealand audiences belied their alleged coldness in the wonderful ovations accorded to Mme. Lehmann, both inside the halls and outside in the streets, at the close of every concert. Her visit to this country will long be remembered.

L. D. AUSTIN

London Charities Gain Through Summer Events

Notables Heard in Musical List for Radium Institute

LONDON.—A gala evening of music and ballet in aid of the Radium Institute of Mount Vernon Hospital for Cancer was given at the Albert Hall. The séance, comprising something calculated to entertain everyone, was led by a dramatized version of part of Mendelssohn's Elijah, conducted by Albert Coates, the title part being sung by Henry Gill. Although the "fire from Heaven" did not arrive quite on time to strike Baal's altar, and Mr. Gill's aria, Is Not His Word Like a Fire?, lacked conviction, the effort was nonetheless laudable.

Vera de Villiers and Henry Wendon sang the love duet from Boris Goudonoff with great effect. Other numbers were provided by Vladimir Rosing (Moussorgsky's Song of the Flea), Alfred Piccaver, tenor of the Vienna Opera (Wagner and Leoncavallo arias), Alicia Markova, ballerina, and Leighton Lucas and Charles Proctor, conductors of the ballet orchestra.

A charity concert at Seaford House featured Jean Norris, pianist, in a list of Paradies, Chopin, and Liszt. Loudon Greenlees sang Strauss, Schubert, Verdi, and Scottish songs; Elizabeth Orloff-Davidoff, cellist, added numerous pieces, as did Flora Nielson, soprano.

HUGH LIVERSIDGE

The Activities of
FRANCESCATTI
for the 1938-1939 Season

FRANCESCATTI, violinist, can be ranked as one of the greatest globe-trotters of the day—in two years he has covered over a hundred thousand kilometers, given more than one hundred and fifty concerts, and visited four parts of the world. The following is a resumé of his 1938-1939 activities and the countries and cities that have applauded him:

Morocco, Algeria, Tunis: Casablanca, Rabat, Meknés, Fez, Marrakech, Louis Gentil, Mazagan, Kourigha, Tangier, Oran, Algiers, Constantine, Tunis.

Belgium: Brussels, Liège, Antwerp, Knocke, Ostende.

Holland: Hilversum, The Hague, Amsterdam, Rotterdam, Groningen, Leyden, Utrecht, Haarlem.

Italy: Rome, Florence, Milan, Venice, Naples, Trieste, Verona, Brescia, Palermo, Messina, Bari, Reggio-Emilia, Fiume, Turin.

Switzerland: Berne, Zurich, Basel, Lausanne, Geneva, Saint-Gall, La Chaux-de-Fonds, Fribourg, Winterthur.

Central Europe: Budapest, Szeged, Gyor, Bekescsaba, Warsaw, Bucharest, Belgrade, Sofia, Zagreb, Istambul.

Asia: Ankara.

South America: Buenos Aires, Rio de Janeiro, Montevideo, Bahia Blanca, Rosario, Tucuman, Santa-Fé, Sao-Paolo, La Plata, etc.

France: Paris, Lyons, Marseilles, Nantes, Rouen, Strasbourg, Toulouse, Nice, Monte Carlo, Cannes, Vichy, Orleans, Saint-Etienne, Versailles (National Season of French Art), etc.

FRANCESCATTI is sailing early in October for a four months' tour in the United States and Canada, under the management of Columbia Concerts Corporation, 113 West 57th Street, New York.

"Evenings in the Studio" Planned To Accustom Pupils to Audience

Grete Schönwald, New York Voice Teacher, Carries on Novel Plan She Evolved at Vienna Conservatory

Young artists preparing for a concert and opera career need to test their wings first before audiences that are not too critical yet able to give a true estimate as to their potentialities.

For that reason it has been the practice of Mme. Grete Schönwald to conduct what she calls "evenings for exercises in the studio" and to invite friends and relatives of the artists being heard to come and listen.

"By these performances," she told the Musical Courier representative the other day when visiting our offices, "I have easily reached what I probably could not have achieved otherwise. For instance, there was a father who was firmly resolved to place his daughter in an office but when he came and heard her, he consented to her continuing her studies. In another case I succeeded in securing an accompanist for a pupil who needed him. The interest for the pupil's success, which often does not exist sufficiently among relatives, will be awakened by the possibility of their own attainment.

Growing Used to Audiences

"Under my plan, these evenings accustom the pupils, particularly beginners, to audiences and they learn to master the routine which is so important for a recital. Also, it gives them opportunity to test themselves first before a not too critical forum."

GRETE SCHÖNWALD

Mme. Schönwald has just opened a studio in New York. She came to this country after a career as a vocal teacher and pedagogue in Vienna. From 1925 to last year she conducted a special class for singers at the New Vienna Conservatory and she showed the interviewer a letter from Josef Reitler, director, testifying as to her work there. Not only did she offer students the study of opera roles but she also served in the opera school as an instructor. The letter also commented upon her ability to accompany students during their study and at the class concerts, providing this assistance for them.

At the Final Rehearsal

"As a matter of fact," Mme. Schönwald said, "at my last rehearsal in the studio, I thoroughly go over their programs with them, studying each item and playing each work for them. And not only for their individual programs but in ensembles also, duos, terzets and quartets."

Mme. Schönwald had many copies of programs showing the variety of numbers sung by her Viennese students. Old and modern operas provided these program items for students. Among those heard at these recitals were members of the opera itself. She mentioned several artists and showed comments of reviewers praising their work.

But not only was the opera repertoire used but song literature as well and she showed the interviewer a copy of a typical program of "alte und moderne Lyrik" given in the Conservatory by her students.

"I expect to follow the same idea here in New York," she said. "Perhaps I shall prepare them for something important just as I held holiday terms for the Mozarteum in Salzburg." H. A. S.

WALTER MILLS,

baritone, stopped off at Virginia Beach on his way back from Cleveland, giving a recital there at the home of Mrs. Matthew Andrews. On July 25 he was heard in recital at Round Lake, N. Y., with Nils Nelson, accompanist.

Peabody Organ Graduate Goes To Cleveland Church

Donald Willing, who received the artist's diploma in organ last season at Peabody Conservatory of Music, Baltimore, Md., has been appointed organist and choir director at Plymouth Church, Shaker Heights, Cleveland, O. He has been organist at the First Methodist Church, Baltimore. Mr. Willing, who held the Peabody Organ Scholarship, was a pupil of the late Louis Robert and later studied with Virgil Fox and Charles M. Courboin, the latter a member of the Peabody Summer School faculty.

Peter Jarrett, Pianist, Makes Honolulu Recital Bow

Peter Jarrett, Hawaiian pianist, was received with acclaim at his debut recital in Honolulu. He was accorded ovations, and there was much giving of leis, a traditional tribute of welcome in Hawaii. Before leaving for Honolulu, young Jarrett gave a recital in Berkeley, Calif., which "made the auditors sit up and take notice." The pianist has been a student of Alexander Rabb for several years.

Traviata Sung by La Favorita Company

La Favorita Opera Company presented Verdi's La Traviata at the Ciné-Roma Theatre on August 18, Giuseppe Bamboschek directing with skill and understanding. Included in the cast were Joan Raffa, Pino Bontempi, Mario Cozzi, in the leads, and Philine Falco, Bonza and de Cesare in other roles. M. M.

Devi Dja to Bring Dances of Bali to America

Devi Dja and her Bali and Java Dancers, who will be introduced to this country this coming season in a transcontinental tour, are at present touring Central Europe, under the auspices of the Netherlands government which organized the tour. Their itinerary covers some 40 cities—the troupe has already visited Italy, Roumania, Jugoslavia, Hungary, and Holland. An all-star company of thirty, they give the exotic dances of Bali, Java, Sumatra to the accompaniment of native music—the *gamelan* orchestra, with native musicians.

Harriet Spangler and Vernon Hammond in Allentown Recital

ALLENTOWN, PA.—A recital by Harriet Spangler, coloratura soprano, artist-pupil of Ernestine Hohl-Williams of this city, was given recently at the Woman's Club, with Vernon Hammond, assistant conductor of the Philadelphia Opera Company and faculty member of the Academy of Vocal Arts in that city, as associate pianist. Berthold Wavrek, flutist, played obbligati to the Mad Scene from Lucia and for Weber's Invitation to the Dance, in which Miss Spangler particularly pleased listeners. Other numbers were Una Voce Poco Fa from The Barber of Seville, and songs by Rachmaninoff, Krenek, Schubert, Horsman, Hageman, Bachelet, Debussy, Fourdrain and Delibes. Mr. Hammond played two Chopin works effectively. The audience was warm in its applause for both artists. P. A. B.

LITTLEFIELD
PHILADELPHIA
BALLET COMPANY

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Catherine Littlefield Prima Ballerina and Director

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of the Littlefield Ballet Company includes a return engagement with the Chicago City Opera Company, to be followed by a tour of Central and Eastern States by the entire company of fifty principals, dancers and technical staff, with complete wardrobe and scenic investiture for the following repertoire:

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Café Society . . . . . Grofé
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Terminal . . . . . Kingsley
Aurora's Wedding . . Tschaikowsky
Fete Champêtre . . . . . Lully, Gretry, Rameau
Ladies' Better Dresses . . . Kingsley
Pavane . . . . . Ravel
Gobs and Girls . . . . . Morgan
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Convention for Omaha

Noted Artists to Be Heard Before State Teachers' Group

OMAHA, NEB.—The Nebraska Music Teachers' Association will meet in Omaha this fall. The local committee is planning an interesting program, according to Edith May Miller, president of the Omaha Music Teachers' Association. E. Robert Schmitz, pianist, who captivated Omaha in a recent appearance with the Roth quartet, has been engaged to play a recital on October 25, and to conduct two master classes, October 25 and 26. Jessica Dragonette, soprano, will talk on program building Wednesday afternoon following the Schmitz class, and will sing here on the evening of October 26. Other plans will be announced later.

The weekly "songfests" sponsored by the Omaha World-Herald continue to grow in popularity. Last week an estimated 20,000 stood at Elmwood Park to listen and sing.

Mrs. A. V. Kinsler and Mrs. Howard Kennedy, who sponsor many musical projects in Omaha, presented William Bowers, Negro baritone, in a complimentary recital before some 300 guests in the University of Omaha Auditorium recently. Mr. Bowers delighted the listeners with a fine program given with the style, dramatic force and beauty of voice which he has shown in such roles as Porgy, and as soloist with the Hall Johnson choir. H. M. R.

Sousa Memorial Program

The program of the Goldman Band in Central Park on Sunday, August 27, was dedicated to John Philip Sousa, and featured six compositions of the March King.

Jessie King

Contralto

New York Times:
"A pure, clear voice of ample volume, even in scale, admirably steady, and capably produced."

Edinburg Evening Dispatch:
"Jessie King was superb."

London Observer:
"Engaging style . . . delightful subtilty . . . undoubted dramatic power."

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SOME OF THE STAFF AND STUDENTS
of the Academy of Vocal Arts' Summer School at Haverford College, Haverford School and Haverford, Penna., Friends' School.

Gala Salzburg Operas Enlist German and Italian Ensembles

Rosenkavalier and Freischütz Are Sung by Reich Artists—Falstaff Performed by Serafin and La Scala Singers

SALZBURG.—It was a good idea to begin this year's Festival with Strauss' Rosenkavalier, that is, if the prolonged and enthusiastic applause of a crowded audience has meaning. This modern comedy of eighteenth century Vienna fits into the picture perfectly, and each performer, from Karl Böhm as conductor to the smallest roles, gave of his best. The cast was practically the same as last year: Fritz Krenn (Ochs), Marta Rohs (Oktavian), Hilde Gonetzni, Esther Rethy, and, of course, the superb Vienna Philharmonic Orchestra.

Falstaff Led by Serafin

Another Festspiel performance with little variation in the cast since last year is Verdi's Falstaff. It was sung by an Italian company. Tullio Serafin led the orchestra with the *élan* and impulsiveness which the work requires if it is to come off effectively. Mariano Stabile has been known for several seasons to Salzburg audiences in the part of Falstaff, in which he invariably triumphs. Franca Somigli (American soprano), Augusta Oltrabella, Angelica Cravcenco, Virgilio Lazzari, and G. Nessi were his associates.

Bohnen in Freischütz

Weber's Freischütz followed, with particularly happy and romantically appealing stage sets. Hans Knappertsbusch conducted in his characteristically broad style, his predilection for the brasses being again remarked. Tiana Lemnitz, regarded as one of the best Agathes of the day, was convincing, and Elisabeth Rütgers, as Aennchen, showed charm of voice and presence. Michael Bohnen, as Kaspar, satisfied entirely as to voice and impersonation, and all those who have ever heard Franz Völker know that he scores in every part he undertakes by the brilliance of his tenor and the deep musicality of his interpretations.

I. v. H.

International Violin Contest to Mark Paganini Centenary

The Italian committee for honoring the hundredth anniversary of the death of Niccolo Paganini will hold an international violin competition in May, 1940, in Genoa.

"Violinists of any age may compete, provided they are not of Jewish race, and not over thirty years of age in January, 1940," the announcement by the committee states.

"Competitors must have obtained a final degree at the Royal Conservatory, or of a recognized musical institute, if Italian; those of other nationalities must have the equivalent degree from a State Conservatory. The Royal Academy of Saint Cecilia, which proposed the celebration, reserves the right to final judgment."

Applications should be filed with the Mayor of Genoa, President of the Committee, before December 31, 1939, and should be addressed to Direzione Civica Antichita Belle Arti e Storia, Via Garibaldi 18, Genoa, Italy. With applications candidates must include certificates of birth, residence, nationality, their photograph and address.

Josef Wagner's Engagements Include Radio Series

Josef Wagner, pianist and composer, recently gave a piano recital in Teaneck, N. J. On August 31, he played in a coast-to-coast broadcast of the National Broadcasting Company, Beethoven's Sonata in F major. In September, he will continue his series of piano recitals, "Survey of Piano Music," over Station WQXR, New York. For next season, he has booked many recitals in the East, the Middle West and the South. Mr. Wagner's transcription and candenzas of Mozart's so-called "Lodron" Concerto (K. V. 242) for two pianos, has just been published by G. Schirmer, New York.

Connvale Fete Ends

Murat Leads String Players in Novelty—Soloists Score

SAYBROOK, CONN.—The second concert of the Connvale Music Festival took place at the Saybrook Town Hall before a large audience. The enthusiasm of the listeners was well justified by the excellence of the program and the manner of its presentation. Ronald Murat again proved to be a conductor of authority, experience and musicianship, who was in complete command of his orchestra.

The program opened with the Bach F minor Concerto for piano and strings. Marguerite Valentine, the soloist, brought out all the delicacy and detailed contour of this composition. The Vivaldi Concerto Grosso in G minor was accorded a superb performance by the orchestra and the solo quartet; Vivian Speisman and Rudolf Querfurth, violins; Herbert Garber, viola, and Lucile Van Antwerp, cello. Especially noteworthy was the ethereal beauty of the *largo*, and the magnificent power of the coda of the *allegro*.

In the aria from Louise by Charpentier and four English songs, Phalen Tassie, soprano, proved the possessor of a voice of ample range and power, which she used with discretion and fine stylistic effect.

Premiere Is Feature

Four Arabesques by Henry Gregor were given their first performance. They are a real addition to the limited repertoire for string orchestra. As conducted by Mr. Murat with the composer's assistance at the piano, they revealed trenchant harmony, spicy rhythms, and epigrammatic melodic invention. Especially noteworthy was the third arabesque, which introduced a brooding Russian melody entrusted to the violas.

The Vitali Chaconne was played by ten artist-pupils of Mr. Murat in unison and accompanied by Lucile Van Antwerp, with complete unity of tone and interpretation.

Miss Valentine was presented for the second time with the orchestra in two Debussy Dances. She easily encompassed all their difficulties. The accompaniment furnished by the orchestra was especially sensitive and appropriate.

The concert came to a close with the orchestra playing the prelude to Le Déluge by Saint-Saëns, marked by the fine playing of Vivian Speisman, and the Grainger adaptation of the amusing Irish reel, Molly on the Shore. F. G. B.

Dutch Composers Featured in Lists By Netherlands Chamber Orchestra

Huberman and Morini Play under Szell—Cherkassky, Bartlett and Robertson among Warmly Welcomed Recitalists

THE HAGUE.—The Netherlands Chamber Orchestra continues its good work under its regular conductor, Otto Glastra van Loon. Well-written and effective compositions by Dutch composers Guillaume Landré, Pipjer and Hendrik Andriessen were not only excellent from every point of view, but warmly received in a recent hearing. In an "exchange concert" (van Loon going to Lisbon for the occasion), Frederico de Freitas gave an evening of Portuguese works, the list including Overture to the opera L'Eumene, by the eighteenth century composer Sausa Carvalho, and a Suite for Strings, by Julio Almada. Both not strongly original, but pleasant none the less.

The Rotterdam Philharmonic under Edward Flipse, presented Willem Pipjer's new violin concerto, Hendrik Rijnbergen soloist. In this work the composer has gone a step forward by going backward: less a technical study than his previous compositions, and more an emotional, lyrical feeling that bids well for the future.

Georg Szell and the Residentie Orchestra presented a welcome second audition of Johan Wagenaar's overture to von Kleist's Amphytrion, Three Ricercari by Martinu, and Erica Morini in a splendid performance of the Tschaikowsky violin concerto. At the following concert, Szell gave Pastorale and Procession by J. van Langendoen, a Dutch resident of America. The rich orchestration and romantic atmosphere, rhythmic variety and melodic character were some of the outstanding features of the work. At another Szell concert, Huberman's playing of the Bach E major violin concerto will linger as an event of this and many seasons.

Recitals of Worth

A list of excellent piano recitals includes those of Shura Cherkassky, Ethel Bartlett and Rae Robertson (duo-pianists), Harold Fielding and Lance Dossor. The latter, with a little more experience, would seem to be destined as one of England's greatest hopes. Cor de Groot, one of Holland's younger virtuosi, has an enormous technic, exceptional feeling, and a predilection for conventional programs. Two other piano recitals worthy of special mention were by Earl Maiman, whose playing of such moderns as Shostakovitch, Prokofieff and Poulenc was exceptional, and Jan Odé, a rising young Dutchman, who kept to classical lines ranging from Bach and Handel to Debussy.

Of the many singers, Mack Harrell easily led the way, winning a triumph from press and public alike. His repertoire is wide and varied, and his interpretations show invariable excellence. Flora Collins evidenced a keen insight into songs of Schubert, Brahms, Wagner and the Wesendonck Lieder.

Theo Olaf, fifteen-year-old Dutch violinist lately emerged from the prodigy class, gave a fine recital, playing major works by Beethoven, Bach, Chausson, Paganini, Szymanowski, and a Caprice by Henk Badings. HERBERT ANTCLIFFE

Melton Active in Radio and Concerts

James Melton, tenor, continues his broadcasts in the Ford Summer Hour, with two extra Sundays added, on September 10 and 17. In addition to his broadcasts, Mr. Melton's mid-summer concert engagements included an appearance in Milwaukee on August 8 in the open-air series at Washington Park, and on August 31, in Toronto's series of popular Promenade Concerts. His fall season opens on October 7 in Columbia (S. C.) as soloist at the Music Festival.

ISIDOR ACHRON DISCUSSES his first piano concerto with his fifteen-year-old pupil, Edwin Lunt, left, who played the work on July 15, under the composer's baton with the City Amateur Symphony Orchestra in Central Park, New York.

Lawrence College Lists Annual Concert Series

APPLETON, WIS.—Lawrence College this season will present another notable schedule of musical events on its annual artist series throughout the college year. Gladys Swarthout of the Metropolitan, will open the series on October 30, in one of her few concerts in the Middlewest. On December 4, Donald Dickson, baritone, of the Metropolitan and of radio, will appear in his first concert tour.

The Stradivarius String Quartet of New York will present a concert on January 11. The highly recognized Lawrence A Cappella Choir of 70 voices, under the direction of Carl J. Waterman, will present their annual home concert during February, and Artur Rubinstein, pianist, will give the final concert on the series appearing on April 15.

These programs are available to Lawrence College students without cost.

D. R.

ERNA SACK, soprano, at her country home in Bavaria, where the singer is preparing new programs for her forthcoming appearances throughout Europe and the United States.

Curtis Quartet Playing Two Maine Summer Series

BAR HARBOR, ME.—The second concert of the Bar Harbor Festival of Chamber Music by the Curtis String Quartet at the Building of Arts took place on August 14. The program included the Tschaikowsky Quartet No. 1, the Debussy Quartet and the Beethoven Quartet No. 8. The Festival, marking the Quartet's tenth season in Maine, is under the sponsorship of the Association of Friends of the Curtis String Quartet. The Festival was concluded with a third recital at the Building of Arts on Monday afternoon, August 28.

In addition, the Curtis String Quartet is presenting its regular series at Rockport, in the ensemble's own concert hall, "Captain Bell's Boat Barn." The concluding recital of the Rockport series was given on August 30.

St. Louis Opera Plans

ST. LOUIS.—Plans are progressing for the fall season of the St. Louis Grand Opera Association, which will begin its second season's activities on October 14. Four performances are to be given, two in October and two in November. As previously announced, the operas selected are Aida, La Boheme, Siegfried, and a double bill to include Amelia Goes to the Ball and Pagliacci. While not all of the casts are as yet complete, it is more than probable the roster will include Lauritz Melchior, John Charles Thomas, Charles Kullmann, Marjorie Lawrence, Bidu Sayao and other notables. Full details will be announced later. O. C.

Grace Voss photo, N. Y. C.

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—New York Sun

"The double violin concerto had no academic air as set forth through the eloquent talents of the Misses Drane. Vivid in tempo, lyrical even in the most complicated polyphony, brisk and telling in the allegro sections, it was a memorable performance."
—Newark Eve. News

"The Drane sisters, who play the violin, and Miss Lois Bannerman, who plays the harp, are charming young artists and make a most pleasing picture on the stage. Youth is always appealing, and when you add talent plus beauty and charm you are sure to have a sympathetic audience."—*Eleanor Roosevelt in My Day from New York World-Telegram*

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Swing Concert, Pons, Tibbett, Frantz And Noted Leaders Featured at Bowl

Benny Goodman Not a Strong "Draw"—Russian Music Liked—Coates, Rodzinski, Janssen, Kostelanetz Conduct

(*Continued from page 3*)

and then to make variations within the phrases, always enlarging upon the melodic figuration of the phrase. Yet as the improvisatory figures are not developments but merely extensions of the melodic phrases, there is no element of contrast, but merely a tedious repetition. Swing has no rhythm at all, but only a continuous metrical pulse, invariably in duple time. It undoubtedly has its place. But its place is the dance hall and not the concert hall or amphitheater.

Coates in Slavic List

Albert Coates concluded his Hollywood Bowl engagement August 4 with a completely lovely program which also marked the Bowl debut of Vera de Villiers, mezzo-soprano, who manifested herself an artist of outstanding ability in two seldom heard arias from Russian operas, both sung in clearly enunciated English. Her voice proved mellow and rich of timbre, even in range and entirely satisfying as to intonation. The Divination of Martha, from Moussorgsky's Khovanstchina, was a prophecy filled with foreboding and tension. The Sword Song from Rimsky-Korsakoff's opera Katschei was dramatic in its appeal. For encore, there was a delightful song by Coates, To an Isle in the Water, delicately pastel in musical coloring.

The Anglo-Russian conductor's reading of Rimsky-Korsakoff's Scheherazade suite was imbued with characteristic oriental flavor. The Brahms Fourth Symphony was done with elegiac beauty of expression, serene without becoming sedate, strong without lapsing into solemnity.

Pons Draws Overflow

Over 20,000 persons filled the Bowl to hear Lily Pons in her concert August 8. Never has she been in better voice for an appearance here. Caro Nome from Verdi's Rigoletto was done with reflective tenderness, while Pretty Mockingbird of Bishop, arranged by Frank La Forge, achieved its primary purpose of vocal display, and the Shadow Song from Meyerbeer's Dinorah was given with grace. Vocal highlight of the program was an exquisite rendition of the Bell Song from Delibes' Lakme. Other offerings were The Last Rose of Summer, the Beautiful Blue Danube, Les Filles de Cadix and the popular Estrellita. Anthony Linden, first flutist of the orchestra, supplied limpid flute obbligati to several of the selections. Andre Kostelanetz conducted the orchestra with delicacy of tone appropriate to the singer. He gave also a fine reading of the Ravel Bolero and his own arrangement of the Debussy Clair de Lune. Debussy's Fetes, Weber's overture to Oberon and the Dukas Sorcerer's Apprentice were also included.

Dalies Frantz Bows

With a young American pianist, Dalies Frantz, making his Bowl debut, Artur Rodzinski began his conductorial series on August 10. Frantz displayed an appealing tone quality, backed by ample technical facility. His interpretation of the Liszt First Concerto was poetic, making much of its romantic sentiment. The bravura work was done without virtuoso vainglory but with refreshing ease. Encores were the droll March from Prokofieff's Love for Three Oranges, DeFalla's dynamic Fire Dance and the Bach-Hess Jesu, Joy of Man's Desiring.

The orchestra greeted Rodzinski, its former regular conductor, with a brass fanfare as he came to the podium. The G minor Concerto Grosso of Vivaldi, arranged by Siloti, was done with vigor and strongly accentuated rhythms, followed by the Fifth Symphony of Sibelius, to which Rodzinski gave musicianly interpretation, bringing out its best values with deft and authoritative touch. Last was the bombastic Sicilian Vespers Overture of Verdi.

Glowing orchestral colors and vigorous Slavic rhythms characterized the all-Russian program under Artur Rodzinski in the Bowl, August 11. The Glinka overture to Russlan and Ludmilla served as an appetizer for the more highly seasoned fare which followed. Rodzinski read the fateful Fifth Symphony of Tschaikowsky with great strength and vitality. Prokofieff's delightfully ironic suite, Lieutenant Kijé (which might be translated, Lieutenant So What!), was done with engaging drollery, especially in the slightly inebriated wedding scene. Vladimir Drucker, first trumpeter of the orchestra, received a bow for his many solo passages, given with fine tone quality and perfect intonation despite considerable technical difficulties. The Polovetsian Dances from Borodin's Prince Igor held suitably wild and barbaric splendor.

Tibbett Has Stentorian Welcome

Shouts, bravos, whistles and vociferous demands for favorite encores formed part of the tumultuous ovation accorded to Lawrence Tibbett as the popular California baritone appeared as soloist in the Bowl on August 15, with Werner Janssen conducting the orchestra. He sang a smoothly delivered Vision Fugitive from Massenet's Herodiade, the tongue-tripping Largo al Factotum from Rossini's Barber of Seville, and the powerful Wotan's Farewell from Wagner's Die Walküre. A concluding group of songs by Schubert, Marx, Tschaikowsky and Moussorgsky was given to the competent piano accompaniments of Emanuel Bay. Janssen contributed Stravinsky's Fire Bird Suite, Smetana's overture to The Bartered Bride and a musically inane Bohemian Grenadiers' March by Weinberger, the latter better suited to a boys' band.

CAROLA GOYA, left, and BEATRICE BURFORD as the dancer and harpist left on the S S. Georgic en route for South Africa, where Miss Goya will tour in her programs of Spanish dances during September and October. Miss Burford appears with her. They return to New York in December to start a transcontinental tour.

Photo by Cosmo-Sileo Co.

Peerce in Solos

Jan Peerce was roundly applauded for his tenor solos in the Bowl on August 17. The Cielo e Mar aria from Ponchielli's La Gioconda was contrasted with Leoncavallo's lilting ballad, Mattinata. Grieg's lovely Ein Traum was rendered with commendably clear enunciation. Coleridge-Taylor's sentimental Life and Death formed a bridge to the utter sentimentality of Scott's Jasmine Door. Artur Rodzinski conducted the orchestra, the most interesting moments being in Copland's orchestral impression El Salon Mexico, which had its first performance here. It showed ingenuity in the instrumentation and contained some colorful passages, but there was overmuch use of tunes which could only be arranged, rather than themes which could be developed. Weber's Freischütz Overture had a lackadaisical reading. Likewise limp and lacking in tension was the rendition of the Brahms First Symphony, and the concluding Strauss Rosenkavalier Walzer were without the freedom and grace which should characterize them.

Rodzinski made amends, however, with his final concert on August 18, beginning with Weber's overture to Euryanthe, given with vitality and warmth. The Strauss symphonic poem, A Hero's Life, was done with appropriately bold strokes and vivid dynamic display. First of the Wagner excerpts which comprised the latter portion of the program was the grandiloquent Entrance of the Gods into Valhalla from Rheingold, followed by the sublimated ecstasy of the Prelude and Love Death from Tristan and Isolde. Forest Murmurs from Siegfried was particularly lovely in the natural surroundings, and a surging climax was provided in the Ride of the Valkyries.

The Mikado at Greek Theatre

The ever popular Gilbert and Sullivan opera, The Mikado, opened recently for a run of two weeks in the Greek Theatre in Griffith Park under the auspices of the Federal Music Project. Alois Reiser conducted, maintaining lilting tempi. Veteran Jack Henderson interpreted Ko-Ko with a verve positively boyish, and John Hamilton as Pooh-Bah admirably seconded him with antics. Thomas Glynn is a notable Mikado. Each performance has added luster to his interpretation until he has become as able an expositor of the role as can be found on the stage today. Carmen Conger made an attractive Yum-Yum and Vicki Valentine was an entertaining Katisha. Joseph Sullivan sang a very good Nanki-Poo, and Joya Fabri was a competent Pitti-Sing. Marylin Hyde as Peep-Bo and Leroy Priest as Pish-Tush completed the cast.

The M-G-M Studio Club Orchestra, at the Wilshire-Ebell Theatre under the direction of Oscar Radin, is an organization of musical amateurs engaged in various phases of motion picture activity. Considering the obvious handicaps of limited rehearsal, the 46 members achieved good ensemble under Radin's assured baton, playing with earnestness and spirit. Selections by Mendelssohn, Schubert, Wagner, Mascagni and von Suppe were intelligently made to display the group without overtaxing the capabilities of the players. Several soloists enhanced the program. A promising young pianist, Dean Craig, won plaudits in the Mendelssohn Second Concerto. The attractive harpist, Electra Simonini, showed facile technique and lovely delicacy in a serene Orientale of her own composition. Leni Lynn, a coloratura soprano in her early teens, displayed a sweet-toned voice, and a lad of seven, "Sonny" Bergston, gave violin and vocal selections.

(*Continued on page 34*)

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Colon Opera Forces Introduce New Argentine Opera and Ballet

(Continued from page 5)

The heroine was performed by Sara Menkes, who presented an attractive portrayal and sang with tonal warmth and artistry. Sara Cesar displayed vocal opulence and fine histrionic qualities as Madre Piedra. The all-Argentinian cast was completed by Amanda Cetera, Dora Pockorny, Emma Brizzio, Sofia Mendoza, Pedro Mirassou, Horacio G. Alisedo, Marcelo Urizar and Rogelio Baldrich.

The *mise-en-scène*, in charge of Otto Erhardt, and the decorations by Collivadino and Ortolani were valuable contributions to the success of this work.

The Argentine opera was followed by the local premiere of the ballet La Boutique Fantasque, a triumph for Mme. Margarete Wallmann and the Colon Ballet Corps in the new choreography, which delighted the audience. The striking stage pictures were designed by Nicola Benois, now in this city. Juan Jose Castro offered a transparent orchestral version of the delicate Rossini-Respighi score.

Puccini's popular Boheme was offered with Bidu Sayao highly convincing in the part of Mimi, and the cast was completed by Antonio Salvarezza (Rodolfo), Marcelo Urizar (Marcello), Duilio Baronti (Colline) Amanda Cetera (Musetta) and the orchestra under the competent baton of Calusio.

New Ballet by Castro

The same night there was a premiere of the ballet Georgia, with music by the Argentine composer José María Castro, based on a poem by Eduardo Mallea, which was a gratifying achievement.

The Mallea scenario for this ballet-pantomime concerns Georgia, a strange, imaginative girl who lives her own poetical dream existence quite out of reality. In her youth she performs and dances with her village friends the stories which she reads in her illustrated book, as the dance of Cinderella and the Prince and the Procession of the Magi appear on the stage. Her wedding and early death follow in the subsequent tableau. Imagination and reality are then joined with the expiration of the young life.

Vivid Action Lacking

This poem provides ample opportunity for an artistic realization but it lacks the vivid action and theatrical interest required for a ballet. However, there are many charming ideas in the choreography by Mme. Wallmann.

The Castro score, of modernistic facture, has its better moments in the village dances and the Berceuse of the first tableau. If not specially original, at times it exhibits the serious gifts and technical resources of the composer already appreciated in his earlier works.

Maria Ruanova performed the part of Georgia with artistry and skill; other successful impersonations were presented by Michel Borovsky, Angeles Ruanova, Francisco Gago and S. Cofone. The decorations by Collivadino and Ortolani were a favorable complement.

Cenerentola Restored

Rossini's gay and melodious La Cenerentola was restored after a long absence. It was in 1826 and later in 1857 that this work was last performed in Buenos Aires, and one can safely state that it was a novelty for nearly everyone present.

The Colon management succeeded in offering a brilliant performance of this work, visually the presentation was beau-beautiful. Hector Basaldú designed lovely settings which presented a happy blending of fantasy and realistic elements, combined with the lavish coloring of the costumes and giving the most appropriate atmosphere of classic "opera buffa."

Striking Impersonations

The cast was headed by Gianna Pederzini, who achieved a personal triumph in the part of Cenerentola, displaying her rich, flexible voice and giving to her part all the tenderness and affection required. Giacomo Vaghi was a magnificent Don Magnifico, who extracted all the fun from his part, but always keeping his singing on the highest level of tonal amplitude and dictional eloquence. Bruno Landi sang the Don Ramiro with refined art and feeling. Victor Damiani in his first appearance of the season, exhibited his clear and fluently phrased singing as Dandini. Maria Rubini and Emma Brizzio were most efficient as Clorinda and Tisbe (Cinderella's wicked step sisters) and Joaquin Alsina was an effective Alidoro.

The "regie" by Carlo Piccinati, presenting many happy details, and the spirited leadership of Ferrucio Calusio were notable contributions.

Macbeth Returns to Colon

Another interesting event of the Colon season was the restoration of Verdi's Macbeth, forgotten in this city since 1870.

Though this work was new for the Colon audience, I had heard it last year at the Glyndebourne Festival under the baton of Fritz Busch, and was able thus to appreciate better the merits of the Verdian opus. Though an early essay of the popular composer, there are many moments in which the inspiration and vigorous dramatic talent which he later developed are present. The ensemble which closes the first act and nearly all the music written for Lady Macbeth, with the exception of the Brindisi, are notable pages.

The performance as a whole attained a high level. Maestro Panizza gave fullness of tone and ardor to his orchestral reading, bringing out all the dramatic power contained in the Verdi score. Carlo Piccinato gave vivid dramatic action to the masses under his charge, and Hector Basaldua's colorful settings conceived with keen understanding of the Shakespeare drama provided an harmonious frame.

The difficult part of Lady Macbeth, of exceptionally high tessitura, was given to Hina Spani. Alexander Sved, Hungarian baritone, new to this city, presented a vivid dramatic portrayal of Macbeth, delivering his part with beauty of tonal color and resourceful pantomime. Giacomo Vaghi was an impressive Banco vocalizing his part with warmth and musicianship.

Zandonai's Conchita

Another work restored after a long absence from the repertoire was Zandonai's Conchita, presented with new settings by Collivadino and Ortolani.

The libretto of this opera, extracted from the novel by Pierre Louys, La Femme et le Pantin, is of Spanish ambient. But the composer successfully attempted to keep away from the influences of the popular Carmen. His opus, a youthful work (written when he was only 26 years old), exhibits a brilliant artist of magnificent resources, a fact which later was confirmed in his Francesca da Rimini. This work was obviously given as a vehicle for Gianna Pederzini, whose attractive appearance, interpretation of magnetic qualities and warm, vibrant mezzo-soprano tones completely conquered her listeners. Mme. Pederzini was surrounded by a large cast, the premiere danseuse, Lida Martinoli, being also notable in her performance. Panizza offered a colorful orchestral version of the score.

Schipa in 3 Concerts

Tito Schipa offered three concerts at the Colon after an absence of five years. His voice retains all its tonal splendor and finesse. The able piano assistant was Federico Longas.

Alexander Brailowsky, pianist, received an ovation on August 7 from one of the largest audiences in the history of the Colon, where he gave his farewell recital. The 4,000 in the theatre included some 250 on the stage, a number exceeded only once before.

Winifred Christie concluded her series at the Odeon with great success. Audience and critics have been highly appreciative in their approbation.

In the dance field, Encarnacion Lopez, better known as La Argentinita, is appearing with great success at the Odeon.

STEPHAN HERO AT THE CLEVELAND AUDITORIUM
with Rudolph Ringwall, right, who conducted the Cleveland Orchestra there recently when the violinist was soloist.

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3 Artists Conclude Kilbourn Hall Series

Violinist, Harpsichordist, Violist Heard in Rochester Programs

ROCHESTER, N. Y.—Julia Wilkinson, violist, presented the last Kilbourn Hall concert of the summer season giving an artistic performance of well-chosen pieces. Miss Wilkinson, who received the Artist's Diploma from the Eastman School in June, played with deep, rich clarity of tone and feeling interpretation, especially apparent in the Schubert-Wilkinson A minor sonata.

Nardini's sonata in F minor was characteristically well played and showed fine technique. Milhaud's concerto completed the program with three short pieces, Sonatine by Ulysses Kay, Lento by Ernest Bloch, in which Miss Wilkinson was eloquent in the concentrated mood, and Scherzo by Rebecca Clark. Charlotte Krick was the able accompanist.

Harpsichord and Violin Works Appeal

Catherine Crozier, harpsichordist, and Joseph Fortuna, violinist, gave a charming concert, attracting the largest audience of all the summer concerts at Kilbourn Hall. Both are members of the Eastman School faculty. Miss Crozier, skillful in harpsichord technique, began with Handel's Lesson, followed by the suite in A minor by Johann Jacob Froberger. Three sonatas, in D minor, D major and C major by Domenico Scarlatti concluded her first group, played with agility and swift, fine gradations of tone.

Fascinating in their quaint descriptiveness and simplicity was the group of short pieces from Les Folies Françaises ou Les Dominos by Couperin. Miss Crozier ended her program with the refreshing suite of Pieces by Giles Farnaby.

Mr. Fortuna, an able and talented violinist, played Mozart's Concerto No. 5 in A Major (cadenzas by Joachim). His performance revealed sensitive understanding and a colorful, singing tone. Short pieces by Fiocco, Tor Aulin, Darius Milhaud, and Schubert-Friedberg again showed his fine musicianship and grasp of style. Ruth Northup accompanied Mr. Fortuna at the piano.

L. L.

JESSIE KING,

Australian contralto, recently appeared in England at the Sheffield Festival, also in Queen's Hall and Westminster Abbey in Bach's B minor Mass, and with the Edinburgh Royal Choral Union. She made her American debut last season in Town Hall, New York, and returns this season for concert and oratorio engagements.

Lekeu Competition Held in Liége

BRUSSELS.—At the Guillaume Lekeu International Competition recently held in Liége, three compositions of the twenty-five which were submitted were awarded prizes. The first award went to Leon-Jean Dimar, young Liége musician and Grand Prix de Rome, for his Poème Mosen. Second and third prizes went to M. Vuillemin and M. Darcy (both French), respectively. These works were performed in the Salle des Fêtes of the Liége Exposition, at a gala concert presided over by Her Majesty Queen Elizabeth.

R. P.

Edinburgh Orchestral Concerts Thrive in Second Summer

EDINBURGH.—The second season of orchestral concerts which the Edinburgh conductor, Robert Howells, inaugurated last summer, with such a degree of success, took place with gratifying results. Five concerts were given during May and June, and while they were described as "popular," the programs included such names as Cesar Franck, Mozart and Schubert, for the more classical works and Strauss and Elgar for the moderns. Soloists at the various concerts were Jean Summera, Isobel Kerr, and John Tainish, vocalists. The success of the events was complete in every respect.

WILLIAM SAUNDERS

Parry Jones Soloist in Many British Choral Concerts

LONDON.—Parry Jones, British tenor, scheduled for a full summer program, will be leading soloist at the Harrogate Musical Week and the Malvern Festival. He will also sing an all-Wagner concert at Colwyn Bay, Wales, followed by the first German performance of Beethoven's Ninth under Sir Henry Wood at Queen's Hall, London. Mr. Jones will also sing the tenor part in the Ninth Symphony with the Scottish Symphony Orchestra under Georg Szell and in Messiah with the Hallé Orchestra at Manchester. Later in the season he visits Belgium as soloist in Messiah with the BBC Choral Society.

H. L.

Vienna Chamber Prize Won by Ilse Huebner

Cape Cod Institute Piano Head Gets International Award

EAST BREWSTER, MASS.—Ilse Huebner, head of the piano department at the Cape Cod Institute of Music, has been notified that she has been awarded the prize of the International Chamber Music Association of Vienna for her string quartet in G minor. Two years ago, Mme. Huebner won the first prize of the Reichs Verband for a symphony, which later was performed in Austria and which is scheduled for a London hearing in the forthcoming season. Her prize-winning quartet is to be given its first performance in Vienna on October 2.

As a student, Mme. Huebner won the medal of highest merit at the Staats Akademie in Vienna and later as a teacher she served as assistant to Leschetizky. She was head of the music department at the Liszt Institute and dean of the piano faculty of the Marinaeum of Vienna. Mme. Huebner, as a teacher, also has been associated with Busoni, Godowsky, Emil Sauer and others and since 1925 has been on the faculty of the Cincinnati College of Music. Author of a textbook, The Modern Pianist, she has held master classes throughout the United States. Her teachers in composition included Antonin Dvorak and Edvard Grieg. Several years ago she won the Ibsen Society Nobel Prize for her setting for musical recitation of Peer Gynt. It was performed at the Institute on August 27.

The prize quartet is dedicated to Martha Atwood Baker, former Metropolitan Opera soprano and head and founder of the Cape Cod Institute of Music. The award carries a cash prize of 1,000 shillings.

Mary Craig Is Heard in Baltimore

Mary Craig, soprano and church soloist, gave two Baltimore (Md.) summer broadcasts over Station WFBR of the NBC Red network. Her programs consisted of songs by Mallotte, Protheroe, Besly, Boott, Carey, Guarnieri, Arditi and others. Miss Craig has been re-engaged for another radio recital this month.

"TOPS" (N. Y. POST) "STELLAR RANK" (N. Y. TIMES)

SASCHA

"SUPERB . . . OUTSTANDING IN HIS FIELD" (BKLYN DAILY EAGLE)

Peabody to Open 72nd School Year

Baltimore Conservatory to Hold Competitions for 9 Scholarships for 1939

BALTIMORE, MD. — Preparatory to the opening of the seventy-second year of the Peabody Conservatory of Music, on October 2, entrance examinations in the advanced department will be given by appointment on September 18 and daily thereafter, according to an announcement by Otto Ortmann, director of the Conservatory. Appointments for entrance examinations in the Preparatory Department will be made on and after September 1.

The competitive examinations for the nine free three-year scholarships available for 1939 will be held before the departmental faculties of the Conservatory, September 25 through 29. Applications must be returned to the Conservatory office by September 18.

Examinations for the yearly scholarships will be held on September 23. Advanced standing in musical subjects will be granted only by examinations conducted by Peabody, it is announced. Students who have studied at accredited schools of music are eligible for these examinations upon presentation of a transcript showing the courses taken. Examinations for advanced standing will be held on September 28 and 29, and a placement test in elementary theory (for all new regular students) will be given on September 30.

For the successful completion of the various courses of instruction, the Conservatory offers an artist diploma for concert ability and well-marked creative talent; a bachelor of music degree for pronounced and well-rounded musicianship in addition to a comprehensive academic training, and a teacher's certificate for sufficient musical or pedagogic ability to teach the subjects studied. The academic subjects required for bachelor of music degree or the school music certificate may be taken at the Johns Hopkins University or at any other accredited institution.

In the Preparatory Department, under the superintendence of Virginia Blackhead, pupils are accepted in the subjects taught there, at any stage of training, and classified according to their advancement. All regular students in the Preparatory Department are also admitted to certain supplementary classes without additional fees.

JOHN WUMMER, first flutist of the NBC Symphony, has recently acquired a platinum flute made especially for him. This instrument, according to Mr. Wummer, is admirably adapted for broadcasting.

Photo by Ray Lee Jackson

Randegger Forms Concert Vocal Ensemble

G. Aldo Randegger has announced the formation of a Concert Vocal Ensemble, including male and female voices, which under Mr. Randegger's personal direction will prepare concert and radio repertoire. With certain reservations outside artists and music lovers who are not members of Mr. Randegger's school may participate. Auditions are now under way. Classes in piano and composition will also be held under the supervision of Mr. Randegger.

Toledo Art Museum Again to Offer Concert Series

TOLEDO, O. — The management of the concerts at the Toledo Museum of Art is offering seven events for the coming season. The first will be given by the English pianist, Alec Templeton on October 20.

There has been a request for more symphonic concerts, and this season four of the leading orchestras will appear on the stage of the Peristyle. On November 1, Eugene Ormandy will conduct the Philadelphia Orchestra; January 10 brings the St. Louis Symphony, Vladimir Golschmann directing; on February 9, the Minneapolis Symphony is scheduled with Dimitri Mitropoulos (who will then make his first appearance in this city), and Eugene Goossens will conduct the Cincinnati Symphony on March 27.

In addition to these, Zino Francescatti, French violinist, will make his debut in this city on December 9, and Walter Gieseking, pianist, will give a recital on January 31. This series has had a great popular appeal, and most of the seats are already sold. A. McL. T.

Graduate Piano Course for University of Illinois

A laboratory course in piano literature is being inaugurated in the new graduate music department at the University of Illinois under the supervision of Stanley Fletcher, artist-teacher of piano.

A comprehensive survey of the literature of the piano and its predecessors during the last four centuries will be made, with a view to the study of distinctions in style and their treatment in performance and a widening of the standard teaching and concert and teaching repertory.

Mr. Fletcher has been on vacation in the Smoky Mountains after six weeks of teaching in the Juilliard Summer School.

Young Cuban Violinist Plays with Havana Men

Reyes Heard with Symphony—Taussig Leads Philharmonic

HAVANA. — Playing Beethoven's violin concerto and Chausson's Poème, Angel Reyes, youthful Cuban violinist, won a warm reception for his appearance with the Symphony Orchestra of Havana. The orchestra, under Gonzalo Roig, was also heard in Schumann's Symphony No. 4 and in Tambó by Angel Reyes, Sr. The audience was of good size.

Under the baton of Walter Taussig, the Philharmonic Orchestra of Havana gave the closing concert of the season. The program comprised a Mozart Serenade; Smetana's The Moldau (a first Havana performance); Weber's Oberon Overture; Schubert's Unfinished Symphony and Strauss' Tales from the Vienna Woods. The colorful work by Smetana was admirably played. There was very cordial applause for Mr. Taussig and members of the orchestra.

Pro Arte Musical Society presented, exclusively to its members, an applauded dance recital by Fritz Berger and Claudia Vail.

A distinguished audience attended the charming recital given by Rosita Segovia, Spanish dancer, at the Auditorium. The program consisted of traditional and classic Spanish dances. Luis Borbolla provided the accompaniments.

Margot Diaz Dorticós, Cuban piano teacher, gave a lecture at the Campoamor Theatre on Elementary Piano Teaching, illustrated by a group of her pupils. HUBERTO DE BLANCK.

Schreiner Returns to Mormon Tabernacle Console

SALT LAKE CITY, UTAH. — Alexander Schreiner, on July 1, resumed his duties as senior organist at the Salt Lake Tabernacle of the Mormon Church. Mr. Schreiner, who has been an organist at the Tabernacle since 1924, has been on a leave of absence. During the last nine years, he was organist at the University of California at Los Angeles and lecturer in music. From 1937-9, he was dean of the Los Angeles Chapter of the American Guild of Organists. G. M.

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60th Year

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NEW YORK SEPTEMBER 1, 1939 No. 2994

An American "Debut" Orchestra

The problem of the well-equipped young artist, who has completed his training but finds himself in the position of not being able to "crash the gates" of his profession, has long caused perplexity to schools and music patrons.

A number of solutions have been attempted, in an effort to counterbalance the undeniable power of the "great names" as an open sesame to the public purse. Special series for youth have been organized, in which young artists may try their wings before audiences of their own age. The National Federation of Music Clubs, together with the Schubert Memorial, Inc., biennially hold contests throughout the country to select the best newcomers they can find in several fields. Other well-established competitions are held by the Naumburg Musical Foundation, the MacDowell Club of New York, the Metropolitan Opera Auditions of the Air, and a few similar agencies.

The award of an appearance with orchestra, one of the most effective ways to launch a well-prepared young artist,—periodically brings to the rostra of even our most eminent ensembles some of the more engaging youthful "prodigies." For in a day when new orchestral sensations in the field of composition are regrettably rare, some lure must be found to augment the popularity even of a feted conductor.

If, however, the aspirant is not a chubby child in knickerbockers or pinafores, but just a normal young person of about seventeen or eighteen who knows his technic and interpretation, the odds are almost baffling. This is particularly the case if no "romantic" press story of a childhood on the steppes or a hairbreadth escape from some malign adventure among the less familiar climes is forthcoming.

The situation, despite the growth in this country of an increasingly large number of symphony orchestras, has not improved greatly. Though young people, particularly of the locality in which the orchestra functions, sometimes get a chance to appear in a popular concert, they do not always conquer the large public by this means. Similarly, the founding of orchestras by large music schools usually benefits only students of the institution.

A new idea is advanced this year with the formation of the Little Symphony Society of Philadelphia (Joseph Barone, head of the Bryn Mawr Conservatory, Bryn Mawr, Pa., is the founder and conductor). This group is to comprise twenty-two players from the Philadelphia Orchestra, and its concerts—some twelve to sixteen a season—are to be given on a non-profit basis in the latter city.

Mr. Barone, according to his own statement, aims to found "an American debut orchestra, designed to give deserving youngsters a chance to prove themselves in a large metropolis." Not only young soloists, but conductors and composers are to have an opportunity to bring their work before the public. The advisory committee has been reported to include Harl McDonald, Deems Taylor, Eugene Ormandy, Guy Marriner, James Francis Cooke and Thaddeus Rich.

Apparently, the project rests on sound premises. It will be interesting to see what use will be made of this promising adjunct to the groups benefiting young artists. It would be a fine thing if "debut orchestras" of this sort, open to all qualified aspirants, were to be widely organized. The doors to the musical profession should open widest to those who stand on the threshold in trepidation, perhaps, but at least in command of the foundations of their art.

—o—

Music for Juniors

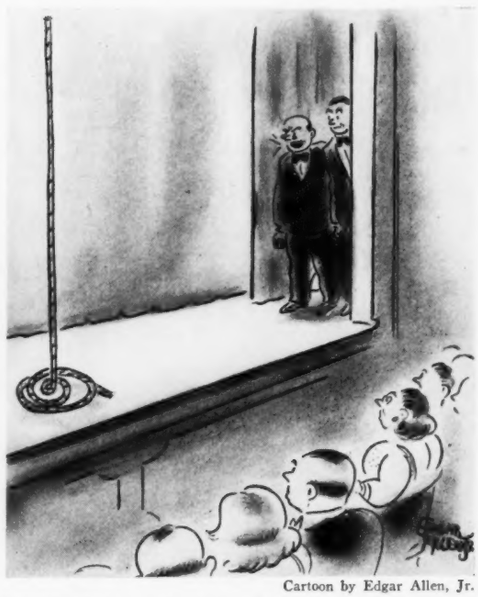
The growth of junior concerts by symphony orchestras has been a typically American form of enterprise. Owing much to the pioneer activities of Walter Damrosch, Ernest Schelling and other zealous protagonists who introduced "explanatory" comment in connection with such concerts, the use of lantern slides and the like, the sessions have shown a steady patronage and popularity in New York and an increasing number of other cities.

The public school music courses have been closely keyed with the orchestral series in many cities. In Detroit, the appointment some years ago of Edith Rhetts Tilton as educational director of the orchestra was a departure of important sort. By means of special concerts given to school children, in some cases without admission charges, the orchestral managements have cooperated notably in this work of forming musical taste among the young.

The Cleveland Orchestra, for example, gives twenty concerts annually for school children. Other cities' schedules of youth programs include the following: Birmingham Civic Orchestra, 2; Los Angeles Philharmonic, 4; San Francisco Symphony, 3; Hartford Symphony, 8; National Symphony, Washington, D. C., 7; Chicago Symphony, 6; Indianapolis Symphony, 6; New Orleans Civic Orchestra, 6; Shreveport Civic Orchestra, 3; Baltimore Symphony, 5; Detroit Symphony, 5; Grand Rapids Symphony, 2; Duluth Symphony, 1; Kansas City Philharmonic, 6; New York Philharmonic, 6; Cincinnati Symphony, 5; Dayton Philharmonic, 4; Enid (Okla.) Symphony, 3; Harrisburg Symphony, 4; Philadelphia Orchestra, 6; Pittsburgh Symphony, 3; Reading Symphony, 2; Scranton Symphony, 6; Amarillo (Tex.) Philharmonic, 1; Houston Symphony, 4. Other ensembles maintain an unspecified number of such programs. And of course, the radio concerts conducted by Walter Damrosch under the auspices of the National Broadcasting Company bring wireless programs into many schoolrooms, in connection with the syllabi and explanatory matter issued by this company.

The most recent development in this field is one which contemplates a coordination of concerts for young people on a wide scale, the programs to be given by touring organizations. At present, the plan being arranged by a booking organization on a non-commercial basis, calls for appearances by the Cincinnati Symphony Orchestra, under Eugene Goossens; the Cleveland Orchestra (Rudolph Ringwall), the Rochester Philharmonic (Guy Fraser Harrison) and the National Symphony (Dr. Hans Kindler). It aims to give such programs in mornings and afternoons and to book them in conjunction with tours already organized for these orchestras.

The idea is one which offers possibilities, not only for the development of the general cultural background of students, but for a more economical routing of these organizations and reduction of the large costs of transportation.



Cartoon by Edgar Allen, Jr.

"I wish that new baritone from India would forget he used to be a disappearing artist!"

—o—

The Guggenheim Foundation Expands

Four more foreign countries in which Guggenheim Memorial Foundation awards have been established are announced for 1940-41—Canada, Brazil, Peru and Uruguay. This brings the total of other lands where such awards are made up to eight.

The foundation has also decided that, in exceptional cases, a limited number of fellowships "for research and for creative work in the fine arts, including music," may be granted to Americans for work in the United States, instead of exclusively in Europe.

From forty to sixty fellows are maintained annually by this foundation, established in 1920 by former United States Senator and Mrs. Simon Guggenheim in memory of their deceased son, John Simon Guggenheim. "Tenable under the freest conditions," reads the clause establishing the foundation and describing the nature of its fellowships. This is profoundly true of the awards, which have been made with discretion. In the melodic field, those holding them at present are the composers Ernst Bacon, Anis Fuleihan, Paul Creston (renewal) and William Howard Schuman. But a score or more of other musicians and musicologists have been similarly honored in the past. It was a healthy sign when, a few years ago, Guggenheim fellows turned their attention from an almost exclusive interest in Europe as a background for study and work, and focussed it in some cases on the neighboring countries of South and Central America. Many of these lands also sent artists to the United States. This is a laudable development which points to greater local pride in our arts.

The announcement of a broadening of scope in the Guggenheim Memorial Foundation's activities is a welcome one. The Guggenheim Foundation has, since its establishment, been noted for its broad and sympathetic attitude toward creative artists. There are no "strings" attached to its award of fellowships to musicians and other workers in artistic fields.

VARIATIONS

By Leonard Liebling

My note-book and memory had so many items about my recent California visit, that I could not previously crowd them all into Variations. However, here they are:

San Francisco's Cliff House and Seal Rock, as fascinating as of yore, with plenty of seals still disporting. Saw the American Clipper skying toward Honolulu. A display ad. in the Examiner, captioned "The 'Pathetique' or a Tin Can." The advertiser, Standard Oil Company of California. The text explains that a lady from Papeete, Tahiti, had just written the S.O.C., commending their five-gallon can of oil, and thanking them for the Pathetique Symphony by Tschaikowsky, broadcast to the South Seas on the company's regular Thursday night radio program. Mr. Levison, former president of the San Francisco Orchestra, expresses his shocked amazement that neither the New York nor San Francisco Fairs have adequate symphony representation. Asks me what went wrong with the Olin Downes plans for the Eastern enterprise. "Well, what did?", I felt like answering. It appears that the San Francisco folks thought of engaging Toscanini and the NBC Orchestra—but the elusive Arturo thought otherwise.

Regular chamber music seances do not draw in San Francisco. . . . But what am I saying? Here is an extract from today's San Francisco Chronicle review by Frankenstein: "Never has solemn chamber music anywhere been shown greater popularity than it saw last night at Mills College, which threw open its concert hall at the bright and early hour of 7. Impatient listeners were already at the doors. By the time the concert started, an hour and a half later, the hall and extra seats overflowed not only with students, music lovers and socialites, but even with hardened musicians. Why? . . . The program was Haydn - Mozart - Beethoven. The quartet was the Budapest Quartet. But—the guest artist was Benny Goodman, king of swing!" Frankenstein goes on to praise the monarch's "poetic, graceful and profound" playing in the Clarinet Quintet of Mozart.

Alfred Metzger, subbing for Frankenstein in the S. F. Chronicle during the latter's absence, had a jab from the printer's imp when the criticism of the concert by the S. F. String Quartet read: "The second number was Milhaud's B flat quartet No. 7. While Milhaud is one of the leading moderns, this quartet is not excessively radical in contempt."

San Francisco had orchestral concerts (led by Rudolph Herold) even during the early days of the Gold Rush. I read that in the WPA history of music in S. F., the same record continuing: "The period between '49 and '50 showed more music performed and more murders committed than in any other city in America."

Everybody is talking about the sensational hit made in S. F. last season by Erich Leinsdorf with his baton achievements at the local Opera. His re-engagement for 1939-40 by General Director Merola was imperative, and the qui-viving is general in anticipation of the young maestro's Walküre, Fidelio and Matrimonio Segreto. Anyway, the town seems to go in for youth with its conductors, as the Opera run also promises Edwin McArthur's leading of Tristan and Walküre. (Scream, eagle, scream!)

One evening during the Bohemian Club Encampment I lay on the bough-strewn ground at the Campfire Circle and heard John Charles Thomas do such magnificent singing that I slapped a pipe-smoking, reclining gentleman on the shoulder, and said, "The lad is great, isn't he?" The slapped one turned around, pushed back his cap, and answered, "I'll say he is." It was Herbert Hoover!

I overheard Gene Buck urging Irvin Cobb to go to hear Heifetz at the Campfire Circle, but the author said he knew nothing about music, and was induced to accompany Gene only after the latter told him about the artist's $100,000 fiddle. "That's worth looking at," said Cobb, and went. The show ended, Buck related the incident to Heifetz, who went into gales of laughter. "Did you like my instrument?", he asked. "It sounded great," answered tactful Cobb, "and made me admire your art all the more." When Heifetz finally conquered his merriment, he crushed Buck and Cobb with the information that he had left his "$100,000 fiddle" at his home on Balboa Island (near Los Angeles) and taken along a $100 one borrowed from a hotel violinist.

Frankenstein, our S. F. correspondent, reports from the Bach Festival at Carmel, that he lunched there with Louis Bailly, the viola virtuoso, who asked him to relay a good story to Variations. Bailly is summering at Carmel, and during the Festival, the reviewer for a local paper came to interview him and asked to see his instrument. Bailly opened the case, whereupon the yonng woman said, "Oh, it's just like a violin. I thought it was a sort of flute."

Eaton's Rancho Restaurant advertises "Symphonies In Sirloins" and "Prima Donna Chickens."

W. W. Chapin, cultured editor of The Argonaut, San Francisco's venerable and vital weekly, is a confrere worth having, for he tells me how often his paper has quoted from Variations in the past.

Swelled with pride I entrain for Los Angeles, but before the Golden Gate fades from view, let me relate about Alfred Hertz (former conductor of the S. F. Orchestra) and the Indian chief who was taken to a symphony concert. Those who have seen Hertz manipulate the baton and himself, know how stressfully he weaves his body and waves his arms. After the program ended, the chief and his sponsor went backstage to greet Hertz. "I enjoyed your dancing very much," was the Red Man's polite and only comment.

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In Hollywood, at the Bowl, Albert Coates tells me that at one of his concerts there, a friend heard a woman say to her neighbor, "Change seats with me if you wish to get a better look at the conductor." "Oh, never mind," was the indifferent answer, "I've seen him before."

Iturbi's evening with the baton and at the piano brought the following from another writer: "He played Liszt's Liebestraum as if he were making love to someone in the audience." It is to think! The same source reveals that Iturbi does composing of his own under the name of Novarro.

L. E. Behymer, ace musical manager of the Pacific Coast, is visited. Just returned from a tour in Mexico. Bee has been in businsss fifty-three years, and as he informs me, "never owed a dollar to any artist." On February 7, 1896, his newspaper advertisement read: "L. E. Behymer introduces the young genius Paderewski." Bee is the oldest impresario continually active in America, and will stay so, with the competent aid of his office assistants, Mmes. McDonald and Rosenthal. The Behymer recital presentations for the coming season employ practically all the big names in the solo field, and embrace also management of the November visit of the San Francisco Opera, director-generalled by Gaetano Merola. Bee looks hale and hearty, and has all the vim and verbal forthrightness of the earlier years when he made his frequent visits to New York.

Rudolph Polk, former well known New York violinist, is the representative for many eminent film actors. Bing Crosby, earthy and modest, looks upon the films as a profitable racket for himself, and has no upstage notions of any kind. (If he continues to put so many eminent musicians on his radio programs, folks might be calling him Bing Beethoven.) Went to a luncheon at The Masquers in honor of Dr. Taylor (Voice of Experience) who made a rattling good speech. Among others present, Robert Hosea, Willie Collier, Harry Rosenthal, George Antheil, the composer, who is inventor of a gland theory of crime detection now used by the Chicago police. Hi Gardiner, syndicate columnist, told the Masquers that "Hollywood is Brooklyn with Venetian blinds." Adolf Tandler, former conductor of the Philharmonic Orchestra, now is one of its viola men. At the Brown Derby, exchanged greetings with Louella Parsons, Slapsie Maxsie Rosenbloom, Dudley Field Malone, Max Baer. Saw Nino Martini flash by in a car. Also Nelson Eddy.

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New dictator rules for music: Mussolini orders that opera audiences are not permitted to ask for encores. Hitler proclaims that it is *verboten* to play the Badenweiler Military March when he is not present.

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Paging George Copeland, pianist and pioneer in American performances of Spanish music for the keyboard: Listen, George, my friend Paul Howard, Box 919, Adelaide, South Australia, is trying to get in touch with you, and asks me to publish this S.O.S. Will you please come out of hiding long enough to communicate with him? Thanks.

◆ ◆ ◆

When the Hyde Park Club (Cincinnati) held its annual luncheon June 2 with tonal accessories, the Times-Star reported the opening number as being played by "the Flue Quartet." However, the woodwind foursome neglected to perform Jerome Kern's Smoke Gets In Your Eyes.

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Through the attached arch many a person has walked into stardom and out to oblivion:

Photo by Zan

GATEWAY TO THE WORLD'S LARGEST MOTION PICTURE STUDIO,
that of Metro-Goldwyn-Mayer at Culver City, Cal.

RADIO HIGHLIGHTS

Toscanini Reading of Verdi Requiem At Lucerne Festival Broadcast Here

Milanov, Thorborg, Bjoerling and Moscona Soloists With Chorus of 250 Voices in Jesuitenkirche

Verdi's Manzoni Requiem, which during the Toscanini regime with the Philharmonic and in the days of the old Friends of Music had frequent hearings in New York came from the Lucerne Festival, *via* NBC, on August 16.

This reviewer, esconsed in lone privacy in a room adjoining Studio 3A at NBC, had an opportunity of hearing the pick-up before it was re-broadcast for American consumption. Climatic conditions were not propitious and there were several occasions when the unnamed chorus of 250 voices sounded explosively in this operatic liturgical score. Unfortunately the NBC announcer in Lucerne did not "come in" at the appointed time and so the name of the chorus was not disclosed.

Then too, American listeners missed his description of the Jesuitenkirche with its 1,580 capacity although at the close he attempted to summarize "what I said before" but which we failed to hear.

The Requiem was offered, as usual, in two sections and from the standpoint of ensemble, the Kyrie and Lux Aeterna proved most stirring. One could almost picture the Toscaninian fervor in these. Incidentally the orchestra of ninety musicians proved more flexible in *il maestro's* hands than in some of the preceding broadcasts.

The quartet of soloists was all drawn from the Metropolitan Opera and comprised Zinka Milanov, Kerstin Thorborg, Jussi Bjoerling and Nicola Moscona, a group which blended admirably tonally. Mr. Bjoerling proved a surprise and his voice took on a dramatic color that he has failed to disclose in some of his Thirty-ninth Street engagements. Mme. Milanov sang with assurance and Mme. Thorborg's voice has never sounded with richer color. Mr. Moscona at times was prone to find difficulties in the matter of intonation.

But it was inspirational to hear again this tribute of Verdi to Alessandro Manzoni and to harken to the Toscaninian interpretation.

A Concert in Brief

Prior to "taking over" from Lucerne Oscar Shumsky, violinist and William Primrose started to play the opening *allegro* from Mozart's G major duo but they had barely got under way when Lucerne reported ready.

Young Conductor in Bow

With Cecil Leeson, Graham T. Overgard, Vladimir Bakaleinikoff and nine-year-old Lorin Maazel as conductors, the National Music Camp presented several interesting programs both from Interlochen, Mich., and the New York World's Fair. The young leader, a pupil of Mr. Bakaleinikoff, made his bow in Mendelssohn's Italian Symphony.

WOR Seeks Television License

An application for permission to locate a television transmitter atop a New York skyscraper has been filed by WOR according to Alfred J. McCosker, president who said experimentation will start as soon as the Federal Radio Commission approves. Both live and motion pictures will be aired.

MBS, of which WOR is a part has added WCMI, in Ashland, Ky., to its chain and next month WLAP of Lexington and WGRC in Louisville will become affiliated.

Speaking of MBS reminds that Alfred Wallenstein at last betook a vacation from his sinfonietta and Cesare Sodero, pioneer radio opera conductor took over both the sinfonietta and symphonic strings programs.

Jean Tennyson, Chicago Opera soprano, who has been having an active summer season, made a guest appearance on August 11 on the Friday Promenade program over MBS.

Other Summer Notations

Georges Miquelle gave a more than satisfying reading of the Dvorak B minor cello concerto with the Chautauqua Symphony Orchestra, under Albert Stoessel's baton on August 13 when NBC broadcast another in its series of programs from that summer festival. Mr. Stoessel's list also included Chabrier, MacDowell and Smetana works.

The same afternoon Robert Weede, baritone, returned to the Radio City Music Hall program to be heard with Maurice Baron's string orchestra there.

That Sabbath program contained much of interest with the Strasborg Cathedral Choir coming from abroad, Izler Solomon leading the NBC Orchestra and Rudolph Ganz appearing with the National Symphony.

Works of John Powell, Ernest Charles, James Spencer and Courty Rossi-Diehl, including the latter's Ah, Love, Forever Stay were presented by George Vaughan, tenor, and Karl Zapf, pianist, over WNYC on August 13 in Felice Haubiel's The American Composer Presents program.

McArthur with NBC Orchestra

The following week Edwin McArthur, whose conducting engagements appear to be on the up-swing, took over the NBC Orchestra podium while Mischa Mischakoff, concertmaster of the orchestra, went to Chautauqua, N. Y., again to be soloist with the Stoessel ensemble.

Jean Dickenson was again with the Album of Familiar Music and at night Guy Fraser Harrison was the guest conductor of Dr. Hans Kindler's orchestra. The latter returned to his musicians on August 23 to conduct the final program of the summer series. Later that evening Reginald Stewart led another of the Toronto Promenade concerts.

Glenn Darwin, in between vacation trips, was guest over NBC on August 13 with an orchestra conducted by Paul Laval.

P. S.—Some artists just never take a vacation, but this listener is not an artist. So, till next issue, he is off to Canada on a busman's holiday. H. A. S.

ANNA MARIA PINTO, daughter of Guiomar Novaes, Brazilian pianist (in private life Mrs. Octavio Pinto), exercises her pony at her parents' country home.

CALENDAR OF AMERICAN EVENTS

April 30-October 31—New York World's Fair, New York
October 2-7—Worcester Festival, Worcester, Mass.
October 6-7—Music Festival, Columbia, S. C.

MUSIC FESTIVALS IN EUROPE

Salzburg: Music Festival, July 30 to September 6
Munich: Opera Festival, July 29 to September 10
Dresden: Opera, Symphony Festival, May 27-September 2
Interlaken: Open-air performances of drama William Tell, July 30-September 19
Venice: Seventh International Contemporary Music Festival, September 5-13

Publish New Choral Works by Normand Lockwood

OBERLIN, OHIO.—Two new choral works by Normand Lockwood, associate professor of composition and theory at the Oberlin Conservatory of Music, have just been published by G. Schirmer, Inc.—a Hosanna and Benedictus, respectively for four- and six-part choruses of mixed voices.

Professor Lockwood, one time fellow of the American Academy at Rome, wrote the pieces at the request of Dr. John Finley Williamson, and they are dedicated to Dr. Williamson and his Westminster Choir, in whose repertoire they will be featured in the coming season.

During the past year while teaching Oberlin Conservatory students theory, form and composition, Mr. Lockwood has found time to compose other choral works, the most ambitious of which is his Fragments from Sappho, for chorus and orchestra. This work is tentatively scheduled for its first performance on a program next winter at Finney Memorial Chapel, when the Oberlin Conservatory Orchestra and Musical Union combine to give a concert under the baton of Prof. Maurice Kessler. J. R. F.

Grace Leadenham Austin's Scores Are Presented

Grace Leadenham Austin's Rain at Night was played by Gertrude Hopkins, harpist, on the American composer program over WNYC on August 20. August 19 Jan Lindermann, bass baritone, was heard at Skytop Club, Cresco, Pa., in Miss Austin's Ma Cabin in the Pine Tree.

Boy Conductor Bows

Lorin Maazel Leads Music Camp Forces at N. Y. World's Fair

Nine-year-old Lorin Maazel made his first New York appearance directing an orchestra composed of students from the National Music Camp at Interlochen, Mich., on August 18 at the Temple of Religion at the New York World's Fair. The youthful conductor has appeared before in Idaho and Los Angeles, both as conductor and violin soloist.

On this occasion Master Maazel took the orchestra through the Marche Slave of Tschaikowsky, in which the players responded in acceptable manner. His career will be watched with interest. The program was opened by Vladimir Bakaleinikoff, teacher of the boy conductor. Mr. Bakaleinikoff conducted the Interlochen Theme from Howard Hanson's Romantic Symphony; a Marche de Concert by himself, dedicated to the World's Fair, and a Danse Orientale by Hall Macklin. Peter Tkach led a choir of sixty through Lord of Spirits, by Reissiger-Christiansen, and Schuetky's Emitte Spiritum Tuum. B. S.

MARGUERITE ROESGEN-CHAMPION, composer, harpsichordist and pianist, at Lake Geneva this summer. Mme. Roesgen-Champion is planning a trip to the United States in the near future, and is booked for appearances in Paris, Brussels, Lyons, Bordeaux, Strasbourg, Tours, Moulins, and other centers.

Stadium Concerts in New York Concluded After Season of Notable Musical Variety

Popular Program With Muriel Dickson Closes Series of Unusual Diversity—Bauer, Balokovic, Feuermann Appear

The Stadium concerts of the New York Philharmonic Orchestra were brought to a close on August 23, one night later than scheduled, because of postponements in the final week on account of rain. The ten weeks' concerts this summer had introduced an unusual variety of conducting and solo talents, as well as two operatic and four ballet programs. Conductors in the final span included Fritz Reiner, Josef Blant, Alexander Smallens, and Howard Barlow.

Bauer Is Cycle Soloist

Harold Bauer was soloist in the August 10 program of the Beethoven Cycle, heard by an audience of some 12,000. Mr. Bauer chose the Emperor concerto as his contribution and played it with his accustomed wizardry of technic, fluency of expression and sympathetic appreciation of its emotional austerity. Mr. Reiner and the orchestra ably followed his lead although at times a tendency toward rubato prevented complete coordination. He played a Schumann novelette as an encore. The Egmont overture found Mr. Reiner giving minute attention to detail and the inner voices somewhat muddled in orchestral expression. The eighth symphony completed a Beethoven evening of contrasting moods.

Balokovic Assists

With Zlatko Balokovic, Jugoslav violinist, as soloist, Czechoslovak Night was observed at the Stadium on August 12. Mr. Balokovic selected the Dvorak A minor concerto, a work infrequently heard, and gave it his accustomed musicianly consideration.

Never content with mere technical pyrotechnics, Mr. Balokovic plumbed what depths the composer had provided in his score. His opulent tone and sympathetic understanding contributed more to the reading than Dvorak found it possible to offer an interpreter. In a word, Balokovic elevated the work. Josef Blant, Czech conductor, making his only appearance on the podium, at times permitted the orchestra to intrude too forcefully and the poetic approach of the soloist suffered.

Two Smetana poems, Tabor and The Moldau, replete with the folk idiom, were energetically and propulsively offered. Mr. Blant gave the prelude to the same composer's Bartered Bride, a somewhat faster tempi than orthodox. Dvorak's New World Symphony, however, followed traditional lines.

Beethoven Cycle Concluded

With the third Leonore overture and the Choral Symphony, Fritz Reiner concluded the Beethoven Cycle on August 14, one of the most successful ventures of the Stadium Concerts this summer. An audience of 15,000 heard Elisabeth Schumann, Edwina Eustis and Paul Althouse and John Gurney, of the Metropolitan, as the assisting quartet with the Schola Cantorum, trained by Hugh Ross, and the Philharmonic Orchestra.

Mr. Reiner is a meticulous conductor, skilled in instrumental lore and an authoritative leader of musicians. But in this attention to detail, he was prone at times to overlook the deeper meaning of his program it seemed to this reviewer, and also to forget the general contour of the work. The inherent spirituality of the Ninth was overlooked; it became an orchestral piece with vocal assistants and it was thus offered. The quartet, all familiar and tested before in Beethoven did some notable singing, Messrs. Althouse and Gurney meriting special commendation. Outdoor acoustics were not always kind to Mr. Ross' singers.

The overture found Mr. Reiner giving a spirited yet lyrical reading. Applause was general and generous.

Photo by Giacomelli, Venice

TOTI DAL MONTE, coloratura soprano, at the Grand Hotel, Venice. Miss Dal Monte is singing the leading role in a film production, Carnival of Venice.

Corigliano and Skolovsky Assist

After several postponements, John Corigliano, summer concertmaster, and Zadel Skolovsky, young pianist, finally appeared as soloists with the Philharmonic-Symphony Society on August 15. Alexander Smallens conducted and presented as orchestral items the 1812 Overture of Tchaikovsky, the Persian dances from Moussorgsky's Khovanstchina and Rossini's William Tell overture.

Mr. Corigliano selected Carl Goldmark's A minor concerto as his contribution, a work designed to test a violinist's command of mood and technic and yet offering little opportunity for virtuoso pyrotechnics. He played it with rich, colorful tone, stylistic appreciation and a musicianship which made its problems seem infinitesimal. His associates in the orchestra under Mr. Smallens' sympathetic baton gave truly notable assistance. With Herbert Jaffe at the piano, Corigliano played Schubert's Ave Maria as an encore.

Mr. Skolovsky, an energetic and dynamic player, is a Curtis Institute graduate, having studied with Isabelle Vengerova. He also was a pupil of the late Leopold Godowsky, and the attributes of the latter were apparent in his interpretation of Tchaikovsky's B flat minor concerto, where temperament and expressiveness marked his playing. The nervousness attendant upon a debut resulted in an occasional wrong note creeping in, but his conception of the work was on broad and comprehensive lines. Unfortunately, Mr. Smallens and the orchestra were never quite certain as to his tempi.

The applausive audience numbered about 6,500.

Feuermann Plays

The parade of soloists scheduled for the final span continued when Emanuel Feuermann, cellist, appeared on August 16, playing the solo part in Bloch's Schelomo and the Saint-Saëns concerto in A minor, under Smallens' direction. Mr. Feuermann brought scholarly understanding and technical adroitness to his playing, and excelled particularly in the introspective, poetic moments of the Bloch Hebrew rhapsody. The orchestral part, perhaps owing to the effect of outdoor surroundings, lost some of the fused sonority it has been known to attain indoors. The Saint-Saëns work called mainly for fine bravura playing and this it received from the eminent cellist. Much applause and many recalls rewarded his work. The orchestra and conductor also came in for approval for their versions of the Mendelssohn Ruy Blas overture, polka and fugue from Weinberger's Schwanda, Chabrier's España, and three excerpts from Berlioz's Damnation of Faust.

An all-Gallic program, without soloist, was offered on the next evening under Mr. Smallens, the novelty being Wallenstein's Camp by d'Indy, works of Debussy, Ravel and Cesar Franck completing a pleasing assortment of significant music, appreciatively received.

Friday evening found Mr. Smallens directing the Philharmonic Symphony, although there was a substitution of Michael Rosenker, violinist, for Erna Rubinstein, who was announced to be ill. Mr. Smallens offered the Overture to the Bartered Bride, by Smetana, as a brisk opener, and following the Saint-Saëns B Minor Concerto, for violin and orchestra, closed the first half of the program with Tchaikovsky's Romeo and Juliet Fantasy-Overture. The Goldmark Rustic Wedding Symphony concluded the program.

Mr. Rosenker, the soloist, a resident of New York, did his best without rehearsals, but the performance was undistinguished.

Fokines Appear Again

The Fokine Ballet in its third appearance of the season, brought one of the largest audiences to the Stadium on August 21. The program opened with Les Sylphides, followed by La Spectre De La Rose, in which Paul Haakon and Patricia

(Continued on page 32)

Casella Booked for Chicago Symphony in 1940-41

Alfredo Casella has signed a contract to appear with the Chicago Symphony Orchestra in the season of 1940-41, according to a report confirmed by the Italian composer, conductor and pianist.

Casella has previously conducted in this country, including several seasons' activity as head of the Boston Pop Concerts in 1927-29, and as guest pianist and conductor with other leading American orchestras. He has also appeared here with the Trio Italiano and as lecturer.

Ann Arbor Prepares for Choral Union Series

ANN ARBOR, MICH.—The summer session of the University School of Music has been most successful both in attendance and in work accomplished. It ended August 18.

The university reopens in September, to be followed by the Choral Union Concerts. That series will begin with a piano recital by Sergei Rachmaninoff on October 24, followed by a recital by Fritz Kreisler, violinist. The next three programs will be given by artists and an orchestra new to Ann Arbor: Jussi Bjoerling, tenor, November 16; the New York Philharmonic with John Barbirolli as conductor, November 27, and Alexander Kipnis, bass, December 7.

The Boston Symphony Orchestra under Serge Koussevitzky will make its annual appearance on December 14. The four remaining concerts will be given after the Christmas holidays by Kirsten Flagstad, January 15; Robert Virovai, violinist, January 25; Bartlett and Robertson, duo pianists, February 14, and Artur Rubinstein, pianist, March 6.

A. McL. T.

Winifred Wagner Decorated

BAYREUTH.—Winifred Wagner was decorated with the Order of German Motherhood by Adolf Hitler at the Festival, August 1. R. P.

REINALD WERRENRATH having completed his summer session activities at the Peabody Conservatory, on September 4 opens an eight-week course for singers at his home on an island in Chazy Lake, Clinton County, N. Y. The course is limited to talented pupils. It concludes on October 28.

Chicago Summer Events Break Records

(Continued from page 3)

however, and a memorial performance to the late artistic director may be substituted with most of the company's personnel taking part.

Public Auditions Planned

For the first time since its inception the Chicago City Opera will hold public auditions this year and has appointed a committee, with Mrs. William Cowen as chairman. The auditions will give singers from the entire country a chance to be judged. It is planned to select one male and one female voice for appearance this year. Candidates will be given stage auditions, beginning about the latter part of September and closing two weeks before the Chicago Opera opens its season. Applicants will be required to sing an aria of their own choice and will be called in for several hearings before final judgment. The committee will comprise men and women with an accurate and thorough knowledge of music. No teacher will serve on the committee. Singers who wish to be auditioned should make application immediately by letter for appointment with Mrs. Cowen, care of the Chicago City Opera Company. All applications must be in her hands by September 23.

Illinois Symphony Concerts

Throughout the summer the Illinois Symphony Orchestra held mid-week concerts in the Washington Park Amphitheatre, Wilmette, and at Hutchinson Court, University of Chicago, with Izler Solomon and Albert Goldberg conducting. Many well known soloists assisted. The last to be heard was Helen Margolyne, soprano of the Chicago City Opera, who chose the Jewel Song from Faust, and Mein Herr Marquis from Johann Strauss' Die Fledermaus. Miss Margolyne, favorably known here among the younger singers, has grown greatly in her art; her musicianship alone will make her a favorite with those who consider style paramount in an artist's makeup. To this must be added a voice large in volume, well guided and capable of reaching high altitudes with ease.

Albert Goldberg, besides supplying superb accompaniments for the singer, gave a spirited reading of Wolf-Ferrari's overture to the Secret of Suzanne and rose to new heights by a forceful interpretation of the Tschaikowsky Fifth Symphony, the most important item on a program that further included Alfven's Swedish Rhapsody, Midsummer Wake and Dvorak's Slavonic Dances.

Grant Park Series

Fifty of the sixty-seven open air free concerts sponsored by the Chicago Park District and the Chicago Federation of Musicians, will have been played. Although each of the orchestras, bands, conductors and soloists, deserve individual praise we laud them collectively.

The Chicago Symphony with Hans Lange at the helm had for soloists, members of its own organization and was heard on six different occasions at the Shell during the last fortnight. Though the men have had a strenuous season both here and at Ravinia, they generally played with their wonted enthusiasm and virtuosity.

These Grant Park concerts have been beneficial also in discovering new talent. The latest find, Edis de Philippe, a young American soprano, created a furore in her debut with the NBC orchestra, under Leroy Shield's direction. Miss de Philippe's charming personality made her many friends and she took them by storm through the purity and loveliness of a lyric voice, beautiful in texture and wide in range. Several extras had to be added to her list including Massenet's Elegie and Il Est Doux, Il Est Bon from Herodiade, Bizet's Ouvre Ton Coeur, One Night of Love, before the audience would allow her to leave. Miss de Philippe has been engaged by the Chicago City Opera for the new season and will sing Violetta in La Traviata and the title role in Massenet's Manon.

Jean Tennyson Breaks Encore Record

Another American soprano we were glad to welcome back was Jean Tennyson of operatic and concert fame. Soloist with the Walter H. Steindel Orchestra, Miss Tennyson held the stage longer than any of the assisting artists so far this season, due to the many encores she was compelled to add to her long list. "Encore record-breaker" of this and other seasons at Grant Park was the title bestowed upon this charming songstress by the dean of our music critics, Herman Devries. Miss Tennyson's popularity increases after each visit, be it at the opera or at Grant Park, or singing for royalty at the Auditorium Theatre.

Other Orchestral Events

Daniel Saidenberg, founder and conductor of the Symphonietta bearing his name and well known as a frequent guest conductor with various Middlewest orchestras, made a hit at his debut at the Shell leading the Woman's Symphony through the mazes of the Franck Symphony with unfailing correctness and clever intent as to nuances and rhythmic accent. The ladies rose to the occasion, answering minutely all the demands of their guest-chief in the prelude from the third act of Lohengrin; Ravel's Pavane; Van Vactor's Menuet; Grainger's Molly on the Shore, and Strauss' Wine, Women and Song. Mr. Saidenberg had for soloists David Moll and Leonard Sorkin, violinists, who performed in classic style the Bach Concerto for two violins.

Dino Bigalli has often shone in his own light while directing the Chicago Opera Orchestra, but never with such éclat as when he chose to program compositions by Schubert, Bizet, Brahms, Mozart, Ponchielli, Wolf-Ferrari, Bellini, Verdi and Rossini with excerpts from the Ballet Fantasy, a Legend of Spain by the Chicago composer, Eleanor Everest Freer.

Ada Belle Files, contralto, and Elizabeth Rosamore, soprano, divided with orchestra and *maestro* the favors of the multitude. Miss Files has often been heard in these surroundings and on each occasion has created new admirers by a voice velvety in quality, steady and capable of expressing love and hatred as depicted in the various operatic arias comprising her well-chosen list. The same tribute may be paid Miss Rosamore whose contributions added much to an evening filled with musical joys.

The return of Freda Draper with the Dasch Symphony was a signal for her many fans to demonstrate vociferously and last year's title holder for appearances at the Park was feted.

With the Vacationists

After a heavy schedule of teaching in the American Conservatory, summer master classes, Rudolph Reuter left for an extended vacation in the West. He returns this month to resume his activities and his first concert appearance will be on October 8 in Cedar Falls, Ia. He will appear in various other sections during the season.

We have received cards from the following musicians who are enjoying a well earned rest: Sonia Sharnova, who is fishing, hiking and swimming at Manitowish, Wis.; Cara Verson, who sends greetings from Sawbill Lodge, Tofte, Minn., where she is practising daily and preparing programs for next season; Elaine de Sellem, at Camp in Fort Frances, Ontario, Can., will be back in Chicago for the opening of the fall term at American Conservatory.

MONNA VAN, soprano, with Mr. Churan, assistant to E. W. Korngold, of Warner Brothers Studio, where Miss Van visited while in California. On July 8, she was soloist with the thirty-voice male Lyra Singing Society, at the San Francisco Exposition on Czecho-Slovak Day. Miss Van is a member of the Chicago City Opera.

Teachers in Session At Sherwood School

Special Classes and Lectures Feature Annual Convention

(Picture on page 4)

CHICAGO, ILL.—Teachers from all parts of the United States gathered at the Fine Arts Building for the annual convention of Affiliated Teachers of the Sherwood Music School from August 1 to 11.

The various activities included special classes in pedagogy and in theoretical musical subjects, private instruction with noted artist teachers, and trips to various points of interest.

A feature was a daily luncheon in the Piccadilly at which the teachers were guests of the school. These developed into animated round-table discussions.

Outstanding among the recital programs were a series of lecture-recitals by artist-teachers of Sherwood School. Each of these covered some interesting phase of music and were illustrated by the artist playing. R. D.

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Salt Lake's Choir Sings The Creation

Memory of Former Leader is Honored in Outdoor Hearing Of Haydn's Oratorio

SALT LAKE CITY, UTAH.—Utah's foremost pioneer in choral music, the late Evan Stephens, long director of the Mormon Tabernacle Choir, had an impressive tribute paid him recently when the Salt Lake Oratorio Society, directed by Squire Coop, sang The Creation by Haydn.

Both as the opening for the annual Covered Wagon Days celebration and as a memorial in song addressed to a beloved pioneer of music in Utah, the performance given on the esplanade in front of the State Capitol, was a success. Looking over the valley that Brigham Young and the Pioneers had crossed on a blazing July day in 1847, the audience gained a new perception of the glories possessed by Haydn's paean in praise of nature.

Picturesque Setting

No more beautiful setting for the performance of The Creation exists. This and the night and Squire Coop's brilliant marshalling of his choral and orchestral forces compensated for the inadequacy of the amplification system. Local soloists all—Mrs. Elizabeth H. Simpson, soprano; James E. Haslam, tenor, and Albert J. Southwick, bass—acquitted themselves creditably and gave an excellent account of the music.

Civic and religious leaders united at the Tabernacle recently in honoring the Tabernacle Choir on the anniversary of ten years of broadcasting its Sunday morning program of sacred music to all parts of the world. At the close of the weekly broadcast, a program was given in honor of the choir under the direction of Herbert A. Snow, president of the Salt Lake Chamber of Commerce.

Among the speakers were Governor Henry H. Blood, President J. Reuben Clark of the L. D. S. Church, City Commissioner John B. Matheson, J. A. Hale, president of the Salt Lake Rotary Club, and Lester F. Hewlett, president of the choir. G. M.

CHESTER BARRIS, pianist and member of the faculty of the College of Wooster, Wooster, O., is spending his vacation in visiting the two World's Fairs. From Wooster, he and Mrs. Barris went first to San Francisco, visiting intermediate points, and then came to New York. He returns to the college about September 15 to resume his teaching.

CARL M. ROEDER AND MEMBERS OF HIS SUMMER SCHOOL at Great Barrington, Mass., this year.

Roeder Concludes Summer School at Great Barrington

GREAT BARRINGTON, MASS.—The summer school directed by Carl M. Roeder concluded the most successful session of its history on August 13, with the sixth student recital.

In accordance with the splendid ideals of the school three programs of unusual interest were presented by guest artists. Arthur Newstead, pianist, was heard in a Brahms program, Francis Blaisdell, flutist, Helen Teschner Tas, violinist, and Doris Frerichs, pianist, joined forces to present a diversified program.

Some of the students participating in the closing recital were Helen Greenspan, Esther Grote, Lewis Hamvas, Miriam Woronoff, Rosette Goodkind, who were heard in movements from concerti by Mozart, Chopin, Beethoven and Grieg. Miss Frerichs furnished the orchestral accompaniments on the second piano.

Other students participating were Jack Seaman, Florence Bales, Clara Cash, Constance Kruger, Jean Holthausen and Marian Johnson. A high standard of performance and musicianship was evidenced at this and other recitals of the school. B. T.

Montgomery Dancers Sail

Mary Binney Montgomery, dancer, and her ballet group, sailed on the SS. Normandie on August 16.

Gustave L. Becker Opens Studio In Yellow Springs, O.

Gustave L. Becker, for many years an actve pianist-teacher in New York, has relinquished all of his work in the metropolis and removed with his family tc Yellow Springs, O. During the years he maintained his studios in New York, Mr. Becker was prominent in various musical groups and clubs, in addition to his pedagogical work and lectures.

Mr. Becker has opened studios for the teaching of piano and other branches of music in Yellow Springs.

Vrionides Leads Score by Native Composers

Works of American composers featured the August 4 program at Memorial Park, Babylon, N. Y., by the Nassau-Suffolk Federal Orchestra under the direction of Christos Vrionides. Among the native composers listed were Philip James, Gershwin, R. Rogers, and Friml. Two excerpts from Tschaikowsky's Pathetique Symphony and the overture to The Barber of Seville were also heard. Ivan Velik, tenor, was soloist.

Cardwell-Barnes Nuptials

Baroness Katharine Evans von Klenner and Mr. and Mrs. Lee Hess Barnes announce the marriage of Katharine von Klenner Barnes to Thomas Evans Cardwell on August 26, at Mayville, N. Y.

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New Publications

Reviewed by R. M. KERR

NEW MUSIC RECEIVED

Musical Play

THE PLAY OF ROBIN AND MARION; Adam de la Halle, reconstructed and harmonized by JEAN BECK, simple version of the charming medieval song-play, with English text by J. Murray Gibbon, and piano accompaniment. G. Schirmer, Inc., New York.

For Strings and Piano

SAMMARTINI, sonata for violin, cello and piano, selected from the Sonate Notturne, op. 7, by ALFREDO CASELLA. Orginally for two violins and *basso continuo*, the four movements are drawn from Sonatas II, III and V, with some freedom in realization of the figured bass; melodious and spirited. G. Schirmer, Inc., New York.

RICHARD DONOVAN, TRIO, for violin, cello and piano. A one-movement score of clear design and individual harmonic treatment by a leading academic authority and modern composer. Arrow Music Press, Inc., New York.

MOTO PERPETUO for violin and piano. NICOLAS SLONIMSKY. Virtuosic piece in which the string player has brilliant chromatic scale passages and double stopping effects. Axelrod Music Publications, Providence, R. I.

GUSTAV WALTHER, YEARNING, for violin and piano. Marked *andante appasionato*. Double-stopping throughout. This short work carries a characteristic theme of rather dancelike rhythm through varied developments. G. Schirmer, Inc., New York.

GREGORY STONE, HORA SPICCATO, for violin and piano; bowings and fingerings by Efrem Zimbalist. A whirlwind piece of extended virtuosic opportunities, exploiting rapid scale passages and with a folk-like dance character. Dedicated to Rudolph Polk. G. Schirmer, Inc., New York.

JAROSLAV KRICKA, DOMA (At Home), trio for violin, cello and piano on a chorale theme. Six sections of vivid folk suggestion, subtitled Prologo, Fuga, Intermezzo, Scherzo, Intermezzo and Epilogo. Harmonic style conventional.

FRANTISEK PICHA, SUITE, op. 23, for violin and piano. A brilliant cadenza, marked *ad libitum*, opens this three-movement suite, which begins and closes in brisk style, with a more songful middle section. SONATINA, for violin and piano, op. 11, by EUGEN SUCHON. Opening with an *allegretto* passage, a one-movement score in somewhat nervous, staccato idiom yields during a few moments to a few more expansive sections. All published by Hudebni Matice Umelecke Besedy, Prague.

For String Quartet

EFREM ZIMBALIST, STRING QUARTET in E Minor. Four short movements comprise this admirably clear and spirited score by the eminent violinist. A rhythmically vivid fantasia ushers in a charming, animated scherzo, and a thoughtful but unsentimental romanza, and the work concludes with a finale in *moto perpetuo* style. G. Schirmer, Inc., New York.

ROY HARRIS, THREE VARIATIONS ON A THEME, for string quartet. One of the most original figures in our music contributes an earnest and powerfully inflected treatment in neo-classic polytonal manner, on a broad theme. Exacting for performers because of plentiful chromaticism. G. Schirmer, Inc., New York.

For Two Pianos, Four Hands

THOMAS AUSTEN, THE KEEL ROW, Northumbrian folk tune, set for two pianos. A wholesome melody is subjected to vigorous and effective writing for the twin keyboards. Galaxy Music Corporation. New York.

For Piano Solo

KAREL JANACEK, SUITE for piano, op. 18. Praeludium, Elegie, Capriccio, Choral, Fuga, make up an interesting work with polyphonic treatment. Published by Hudebni Matice Umelecke Besedy, Prague.

Songs

GENA BRANSCOMBE, OUR CANADA FROM SEA TO SEA (When Maple Leaves Turn Red), song with words by Arthur Stringer. Broad melody and fervent sentiments mark this song, which was broadcast in honor of the recent visit to the Dominion by the British sovereigns. Gordon V. Thompson, Ltd., Toronto.

RUSSEL WRAGG, PRAYER FOR THE MEN WHO FLY, song with words by the composer. A text of excellent taste and sentiment is accompanied by a stirring melody and a strong climax. Galaxy Music Corporation, New York.

WILLIAM GRANT STILL, RISING TIDE, song with lyrics by Albert Stillman. Commissioned for the Theme Exhibit at the New York World's Fair 1939, this stirring paean proclaims the presence of a "pulse in the world" and looks hopefully to a new day. J. Fischer & Bro., New York.

ALBERT ELKUS, TWO SONGS FOR VOICE AND PIANO. Lines from a Sonnet (Herbert Kennedy) and Ferry Hinksey (Laurence Binyon) are examples of rich harmonic coloring and felicitous matching of text and melodic figures. For medium or high voices. G. Schirmer, Inc., New York.

HARRY ROWE SHELLEY, HAVE FAITH, BE BRAVE, sacred song, with text by C. H. Williams. A dignified and reverent song with an optimistic outlook, musically effective in its building of climax. Two versions, low or medium, and high voice. G. Schirmer, Inc., New York.

ESTELLE LIEBLING, arrangement of *Verdi's Caro Nome* for coloratura voice with piano. A sensible treatment of the manifold difficulties of this test piece, and English text by Natalia Macfarren that can actually be sung and understood, mark this addition to the Liebling series. G. Schirmer, Inc., New York.

IVOR GURNEY, TWENTY SONGS (two volumes). A selection from the works of a gifted poet and composer whose tragically short life did not prevent his gathering a group of followers in Britain. These songs are written with impassioned, sensitive lyrical flow in the Lied style. Mostly for medium voice. Oxford University Press, London; Carl Fischer, Inc., New York.

MARY HOWE, RIPE APPLES (Leonora Speyer) and LITTLE ELEGY (Elinor Wylie). Graceful bits of fancy, with simple, poetic vocal line, the text to the Elegy being particularly eloquent. Medium range. G. Schirmer, Inc., New York.

For Orchestra

ALAN HOVANESS, SYMPHONY *No.* 1 (Exile). The score consists of three sections: Lament, slow movement in sonata form; Conflict, scherzo; Triumph, finale, *largo lamentando*. Undoubtedly inspired by sincere feeling, the style seems somewhat experimental though not without power. It was played by the BBC Symphony Orchestra in an Empire Broadcast last May. Whitney Blake Music Publishers, New York.

For Organ Solo

BRAHMS, slow movement from Quintet for piano and strings, arranged for organ by DOM GREGORY MURRAY. Surprisingly effective recasting for the console of a favorite movement from string literature. Oxford University Press, London; Carl Fischer, Inc., New York.

GATTY SELLARS, RHAPSODY ON REFORMATION HYMN (Ein' feste Burg). *Maestoso* introduction leads to interesting polyphonic development of clear texture and varied registration. Oxford University Press, London; Carl Fischer, Inc., New York.

GEORGE OLDROYD, THREE LITURGICAL PRELUDES for organ. Brief, improvisational works developed on the basis of well-known liturgical themes, useful for the church organist. Oxford University Press, London; Carl Fischer, Inc., New York.

Books

PORTIA MANSFIELD, SIXTY EXERCISES IN RHYTHMIC MOVEMENT, music by Louis Horst, Book V. Interesting series designed to give grace and freedom of muscular movement, accompanied by music and piquant drawings illustrating exercises. J. Fischer & Bro., New York.

IDA ELKAN, PRACTICAL PIANO PLAYING MANUAL AND THEORY WRITING BOOK. This is Volume I of Miss Elkan's highly useful and vividly simplified method of correlating the study of tonality, rhythm and form through ear training and sight reading. The binding is in the loose-leaf style which permits the book to open easily on the piano rack, and the staves and notes are especially large, with space for writing exercises opposite. Carl Fischer, Inc., New York.

For Cello

MOSA HAVIVI, SEVEN CAPRICES for cello, provide modern technical studies in a field which is still rather dominated by productions of an older era. Mr. Havivi, a member of the Pittsburgh Symphony Orchestra, has written with intimate knowledge of his instrument and has dedicated the short works to his teacher, Emanuel Feuermann. Fingering and other details are painstakingly indicated. Carl Fischer, Inc., New York.

Intimate Glimpses of Holst

The English modern school all qualified to some degree as pioneers. Gustav Holst, scholarly and gentle though his pictures show him, was not the least adventurous. His muse ranged as far as the planetary worlds and geographically to the Far East.

It is nearly five years since he passed from the British scene, and now his daughter, Imogen Holst, has penned a delightful memoir. This is one of those intimate, loving records, simply written, with ample humor and appreciation of music, quoting liberally from the subject's letters and conversations. There are whimsical facsimiles of scores, drawings and many photographs.

Some idea of its quality may be had from the brief and impish entry about Holst's visit to Prague: "He was introduced to Haba, and listened to his quarter-tone music. At first it sounded quite mild, but after a while the room began to sway gently to and fro, and he felt that he was feeling slightly seasick." He also had a horror of publicity and before reporters always "shut up tight."

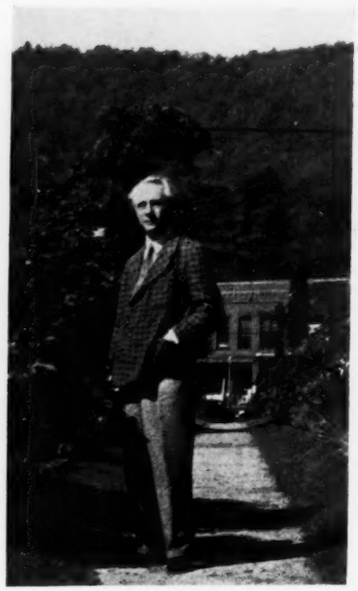
Holst was a delightful individual, a human sort of scholar, and his comments on music from the past and present always have a warm, non-academic charm. Yet he lectured at Harvard, and the book includes many amusing sidelights on his last American visit. It will repay dwellers in the modern, mechanized world to glimpse this typical English life in which there is room for browsing and rumination. There is a foreword by Vaughan Williams. *(Gustav Holst, by Imogen Holst; Oxford University Press, London; Carl Fischer, Inc., New York.)*

String Quartet Literature

Now active in Hollywood, Karol Rathaus is represented by his Third String Quartet, which comes in a handsomely printed version. Rathaus is one of the more interesting Central European figures, and his third quartet, which includes a novel *sarabande* section, is one of the extremely difficult but rhythmically original scores of the advanced school in Germany and Austria. More genial and decidedly simpler is a Little Quartet "In Modo Scotico" by Sir John B. McEwen, which may not contain problems but does go a merry pace in its replica of various "reel-times." It is suitable for advanced school players. *(Both, Oxford Press; Carl Fischer, Inc.)*

Pianistic Material

The piano budget includes a large-scale work in Leo Sowerby's suite, Florida, from Oxford University Press. A handsome cover-page showing a spreading palm tree leads one to open this publication expectantly. Its five sections are called River Night, St. Augustine, Cypress Swamp, Sun-Drenched Palms, and Pines at Sunset. In the writing Sowerby makes use of his close-knit, markedly chromatic style, but the suite is also pianistic and somewhat conventional in other details. Atmosphere is richly established in its pages.



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Artists in Europe Speed Return to U. S.

(Continued from page 3)

Vincent Astor and program annotator for the Young People's Concerts of the Philharmonic, conducted for many years by Mr. Schelling.

Expect Call to Colors

The possibility that some artists might be called to the colors was expressed. Ethel Bartlett and Rae Robertson, English duo-pianists, at last reports were in England. Mr. Robertson, it is said, is a reserve officer in the British Army.

NBC was still awaiting word from Arturo Toscanini, who has concluded his appearances at the Lucerne Festival. According to latest word, Maestro Toscanini was still in Switzerland preparing to fly to this country early this month on the Atlantic Clipper.

Metropolitan Unaffected

Edward Johnson, general manager of the Metropolitan Opera, cancelled his sailing on the Ile de France which left New York on August 24. Mr. Johnson indefinitely postponed his annual journey to Europe and was reported awaiting political developments. According to his associate, Edward Ziegler, the Metropolitan had no fears concerning the forthcoming season and expected all artists under contract to appear as scheduled.

NBC reported that Lauritz Melchior, Metropolitan Opera tenor, was the only artist on its list still in Germany, so far as was known. Mr. Melchior, however, is a Danish citizen.

Grace Moore, Metropolitan prima donna, according to Columbia Concerts was scheduled to sail from Genoa on September 13, but may go to France instead. No word had been received from Serge Prokofieff, scheduled to appear this season as guest conductor of the New York Philharmonic.

This management, however, expressed some uncertainty concerning Salvatore Baccolini, buffo basso, reported as destined for the Metropolitan this season. Latest reports had him in Italy. Hilda Burke, also of the Metropolitan, was said to be in Belgium.

Rose Bampton, soprano, and her husband Wilfred Pelletier, conductor of the company, have arrived in France and were scheduled to leave there today (September 1) for this country.

Ernest McChesney, tenor, has concluded his tour and sent word to his management, Columbia, that he would leave Holland tomorrow (September 2).

Others of the Columbia artists still abroad included Mafalda Favero, Metropolitan soprano, and Alessandro Ziliani, tenor, in Italy; Anna Kaskas, contralto, Gregor Piatigorsky, cellist, Zino Francescatti, violinist, Emile Baume, pianist, Joseph Szigeti, violinist, in France and the Jooss Ballet in England.

No fears were expressed concerning Frederick Jagel and several other artists still in South America.

Georges Enesco, Roumanian composer-conductor-violinist, listed for another guest conductorship of the Philharmonic, was reported still in his native country.

NBC Artists' Whereabouts

NBC Artists Service expressed satisfaction at the arrival of Erica Morini, violinist, last week in this country, Kirsten Flagstad, Metropolitan Opera soprano, was reported out of the danger zone in her native Norway. Fritz Kreisler was said still to be in France.

In a statement, NBC Artists Service said that concert plans for the new American season would not be affected by the European situation. Of the 101 artists under its management only 21 were still in Europe, and of these but two were known to be in Germany. Many artists, who customarily go to Europe each summer refrained this year because of unsettled conditions, it was stated.

Switzerland was reported as housing Nathan Milstein, Adolf Busch, Rudolf Serkin, Elisabeth Rethberg, Ria Ginster, Nicola Moscona while in England are Jan Smeterlin, John Amadio and the Griller Quartet. NBC said that Maria Caniglia, Lina Pagliughi, Ezio Pinza, Giovanni Martinelli were in Italy while others in France included Maurice Eisenberg and Raya Garbousova. Kerstin Thorborg is in Sweden and Engel Lund in Iceland.

NBC artists far from the scene included Marjorie Lawrence and Artur Schnabel, both in Australia, Artur Rubinstein in South Africa and Alexander Brailowsky and Argentinita in South America.

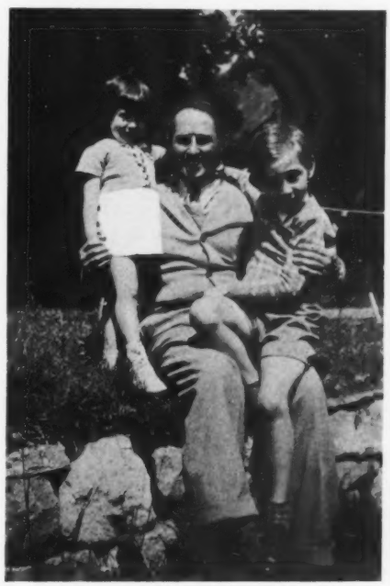
Hans Hermann Nissen, baritone, who made his Metropolitan Opera debut last season, was reported in Germany.

The Richard Copley Concert Management said that Bela Bartok and Igor Stravinsky were still in Europe.

Ray Halmans, also of the New York management forces, reported Dorothy Orton, soprano, and Mabel Reagan, violinist, still overseas.

Miecyzslaw Münz, Polish pianist, reported for duty to the Polish consul in New York on August 28.

As this issue went to press, two transatlantic liners, the SS. De Grasse of the French line and the SS. Georgic of the White Star line arrived in New York with 1,556 passengers, first of the returning ships.



MAURICE EISENBERG,

cellist, and his children Marutha and Pablo, at La Croix, France, where Mr. Eisenberg is passing the summer in golfing, practising, preparing next season's programs, and teaching a small colony of pupils. He opens his season with an appearance in England in October, followed by an engagement with the O.S.P. in Paris. In October he begins his tours of Switzerland, Holland, and France, going again to England for solo appearance with the London Philharmonic, and then to the United States for a two months' tour under the management of NBC Artists Service. Mr. Eisenberg's New York recital is scheduled for January 31, 1940, at Town Hall.

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Stadium Concerts Close In New York

(Continued from page 27)

Bowman displayed their solo gifts. The Sorcerer's Apprentice by Dukas provided the inspiration for the ballet based on the program of this music. It was wittily executed and brought an instant and enthusiastic response from the audience. Tennis, which followed, was interestingly modern, and done with humor by Miss Bowman, to great applause. The program closed with the familiar Polovetzian Dances from Prince Igor.

A purely orchestral program was given on August 22, with Alexander Smallens directing the Philharmonic. The program contained excerpts from Mendelssohn's Midsummer Night's Dream, Mozart's Jupiter Symphony, and the Tschaikowsky Symphony No. 4.

Owing to a deluge the concert of Saturday was postponed to August 23, at which time Mr. Smallens was to conduct, and Muriel Dickson to be soloist, as previously scheduled.

Slavic List Presented

On Sunday Mr. Smallens directed a program devoted to music of the Russians, some familiar and some seldom heard. First came The Russian Easter Overture of Rimsky-Korsakoff; there followed The Three Palm Trees by Spendiaroff, a first Stadium performance although not a new work, and which proved very colorful and worthy of more performances. The familiar Nutcracker Suite of Tchaikovsky was followed by the seldom heard Symphony in G Minor by Kalinnikoff, which also could be programmed frequently in just such concerts as these Sunday evenings at the Stadium.

JAN PEERCE,
Radio City Music Hall tenor, was soloist on August 15 with the Philadelphia Orchestra in Robin Hood Dell. On August 17 he appeared with the Los Angeles Philharmonic in the Hollywood Bowl and on August 21 with the Portland (Ore.) Symphony. Mr. Peerce was one of the soloists with the New York Philharmonic in an all-Wagner program at the Lewisohn Stadium on July 31.

STELL ANDERSEN,
American pianist, on vacation in Vermont, where she will stay up to the beginning of her nation-wide concert tour this fall.

Popular Program Closes Season

The final event of the Stadium series was a popular program chiefly of Viennese and operetta excerpts, with Howard Barlow as guest conductor, on August 23, and Muriel Dickson, Metropolitan Opera, soprano, as soloist. The program had been postponed from the previous Saturday because of rain. The light spirit of the offerings was set by the overture to The Barber of Seville played by the orchestra. Miss Dickson sang three Gilbert and Sullivan airs, The Moon and I from The Mikado, Love Is a Plaintive Song from Patience, and Josephine's aria from Pinafore, with tonal appeal and charm of personality. The first half closed with Haydn's Surprise Symphony, given a smooth reading under Mr. Barlow. The overture to Johann Strauss' Gypsy Baron preluded another series of solos by Miss Dickson, including popular operetta airs of Victor Herbert, Franz Lehar and Emmerich Kalman. So enthusiastic was the applause that the soprano returned to sing two Scottish folk songs and Strauss' Zueignung with dramatic artistry. The concluding orchestral group brought first-time New York hearings of several Strauss rarities, found in the Library of Congress MS. collection, including two polkas, Explosions and Champagne; Festival, English Quadrille; and Paroxysm Waltzes —a real addition to Straussiana in its smooth melodic quality and emotional appeal; as well as the familiar overture to Die Fledermaus. The audience, though not of capacity size, was warm in its approval.

Gatz to Present Opera in Series at Scranton

Concerts Also Will Be Given by Friends of Music Group

Dr. Felix M. Gatz, founder and former conductor of the Scranton (Pa.) Philharmonic, head of the department of music at the University of Scranton and

DR. FELIX M. GATZ

conductor for the American League for Opera, Inc., will conduct a series of operas and concerts this winter in Scranton under the auspices of the Friends of Music of that city. Dr. Gatz is also president of the American Society for Aesthetics.

The American League for Opera will produce the operas, which will be sung in English. Artur Bodanzky, Metropolitan Opera conductor, is honorary president of this association.

Lucchese in N. Y. Opera

Among the members of the Imperial Grand Opera Company, which opened a series of summer opera performances on August 19 at the Ciné Roma Theatre, New York, was Josephine Lucchese, soprano, heard in the Barber of Seville. Giuseppe Bamboschek and Cesare Sodero conducted. Mabel Miller Downs, soprano, made her debut in La Traviata. Vito Parisi was general director.

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Robin Hood Dell Series Concludes Notably With Brilliant Array of Baton and Solo Art

Heifetz Draws Overflow Audience—Dragonette, Monroe and Tennyson Sing—MacMillan, Steinberg, Smallens Lead

PHILADELPHIA.—Sir Ernest McMillan and the Philadelphia Orchestra provided a varied program at Robin Hood Dell on August 4. The list included the Overture to Schubert's Rosamunde, two French Canadian Melodies well arranged by the conductor, Bizet's suite No. 1 from L'Arlésienne, Saint-Saens' Danse Macabre, Haydn's Serenade for strings and Dukas' Sorcerer's Apprentice. Jessica Dragonette was the soloist and pleased with the effective singing of her numbers.

Hortense Monath was the soloist with the orchestra on August 5, giving an admirable performance of Beethoven's piano concerto in C minor. Sir Ernest and the orchestra provided a considerate accompaniment and completed the program with Tchaikovsky's Symphony No. 6 and the dances from de Falla's Three Cornered Hat.

Boheme Is Final Opera

La Boheme, the last opera of the summer season, was given on August 7 and 8, under the able direction of Alexander Smallens, with Karl Schroeder directing the staging. Rosa Tentoni was an impressive Mimi, vocally and dramatically; Lucy Monroe was Musetta, Armand Tokatyan, Rodolfo, and Carlo Morelli the Marcello. The chorus did some effective work. All in all, it was a performance which reached a high artistic level.

AMY ELLERMAN,

contralto, at Oglebay Park, W. Va., where she offered her operalogues at the Opera Bowl under the auspices of the Ohio Valley Choral Association. Left to right: Harry McKnight, tenor; Miss Ellerman; Elwyn Carter, bass-cantante; and Jane Beach, soprano. George Vause, accompanist, is shown in the front. The group assisted Miss Ellerman.

Armand Tokatyan was soloist with the orchestra on August 9, using his excellent voice to good advantage in arias from Eugen Onegin and Prince Igor, ballads in English and Spanish, and E Lucevan le Stelle from Tosca. The remainder of the program was made up of the Russian Easter Overture by Rimsky-Korsakoff, Sibelius' Symphony No. 2, Chabrier's España Rhapsody and the popular Sailor's Dance from Gliere's Red Poppy, with Alexander Smallens conducting.

An overflow audience, estimated at some 10,000, including many standees, greeted Jascha Heifetz at Robin Hood Dell on August 10. Mr. Heifetz was in his very best form, playing superbly Beethoven's violin concerto and Saint-Saëns' Introduction and Rondo Capriccioso and as encore Wieniawski's Grand Concert Polonaise. The orchestral numbers were Mendelssohn's Italian Symphony and Strauss' Don Juan, given excellent readings by the orchestra under the able direction of Hans Wilhelm Steinberg.

With Mr. Steinberg again conducting, the program of August 11 opened with Mendelssohn's Fingal's Cave overture, followed by Debussy's Nuages and Fetes, Liszt's Hungarian Rhapsody No. 1, and Schubert's Symphony No. 7 in C.

Lucy Monroe Sings

A large audience was on hand on August 14 to hear a program of much popular appeal conducted by Mr. Steinberg, with Lucy Monroe, soprano, as soloist. The orchestral numbers were Tchaikovsky Symphony No. 4, Invitation to the Dance by Weber and Finlandia by Sibelius. Miss Monroe pleased with Handel's Care Selve, Rimsky-Korsakoff's Rose and the Nightingale, Harl McDonald's Daybreak and the Jewel Song from Faust.

Two Damrosch Sons-in-Law Die

Sidney Howard, dramatist, was killed by a tractor in the garage of his summer estate near Tyringham, Mass., on August 23. Mr. Howard was the husband of Leopoldine Blaine Damrosch, daughter of Walter Damrosch. He is survived also by their three children and a daughter by a previous marriage.

A coincidence was the announcement at the same time of the death of Dudley Wolfe, yachtsman and former husband of Mrs. Howard's sister, Mrs. Alice Damrosch Wolfe. He was killed while mountain climbing in Tibet about July 30.

Cecil Arden Musicale Honors Memory of Alfred Cornell

Cecil Arden, formerly of the Metropolitan, gave a concert on August 19 at Round Lake, N. Y., in memory of the late Alfred Y. Cornell, with Nils Nelson at the piano. Charles Gilbert Spross, composer-pianist, also participated. Miss Arden's numbers included a fantasy, Carmen's Dream, esecially arranged for her by Buzzi-Peccia.

Steinberg conducted an all-Wagner program on August 15, with Jan Peerce, Beal Hober and Anne Simon assisting as vocal soloists. The program opened with the Overture and Bacchanale from Tannhäuser, followed by the Love Music from Tristan and Isolde, Siegmunde's Love Song, The Prize Song and Dance of the Apprentices from Die Meistersinger and the Rienzi Overture. The other vocal numbers were Dich, Theure Halle from Tannhäuser and Brünnhilde's Cry, by Miss Hober. There was enthusiastic applause for all the works.

Jean Tennyson Again Soloist

The season at Robin Hood Dell closed on August 16 with a capacity audience, Mr. Steinberg conducting and Jean Tennyson as soloist for the second time this season. Her reappearance was in response to popular demand. The orchestral numbers were Beethoven's Leonore Overture No. 3, Ravel's Bolero and Rimsky-Korsakoff's Scheherazade. Miss Tennyson delightfully offered arias from Manon and Tosca, and Strauss' Morgen. With enthusiastic applause for both soloist and conductor, the most successful season at Robin Hood Dell was brought to a close. E. F. S.

ROLAND GUNDRY,

young violinist, in Camden, Me., combining the pleasure of outdoor sports with study with Ivan Galamian in preparation for his tour this season under NBC management. Mr. Galamian has a large class of artist-pupils at Camden this summer. He reopens his New York studio in October.

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Jottings from the Hollywood Scene

(Continued from page 20)

Our editor, Leonard Liebling, was a faithful Bowl attendant during his stay here, and each night his box was also the center of attraction for musical celebrities. . . . Gastone Usigli has returned to Hollywood after conducting the Bach Festival at Carmel. . . . Inez Wood Collard, well-known Texas organist, gave an interesting program in her Hollywood recital in the First Methodist Church on her Summer recital tour of California.

* * *

Erwin Nyiregyhazi was in fine form for his recent concert in St. Stephen's Hungarian Auditorium. . . . The Pleiades Art Salon, under the leadership of Mme. de Zaruba, gave a Sunday garden party to raise a fund for the debut of Eloise Roessler, promising young American violinist.

* * *

A program of works by resident composers was given by the Mary Carr Moore Manuscript Club in Barker Bros. Auditorium recently. Composers represented were Ernest Douglas, Arthur Carr, Albert Denis Tessier, J. Charles McNeil, Mary Carr Moore, Richard Bender, Bessie Bartlett Frankel, Constance Shirley, Ada Virginia Hull, Allen Hubbard, Hazel Caster, Richard Drake Saunders and Morris Browda. Singers Mary Green Pauloo and Wynn Prentice and violinist Helen Nash, as well as several of the composers, participated.

Willy Stahl, composer, is winning equal renown in the field of art. An exhibit of his pictures is to be given soon by the Donald Whyte Galleries in Washington and New York, following his current exhibition here.

* * *

The Hollywood Bowl management, in financial straits with an artistic but unsuccessful season, has decided to postpone the scheduled post-season performance of Puccini's Turandot until next year. . . . An amusing typographical error in the Bowl program makes Strauss' Ein Heldenleben (A Hero's Life) read Ein Heldenleber (A Hero's Liver).

* * *

Daniele Amfitheatrof is working on a concerto for violin and piano intended for Jascha Heifetz; it will be the Russian composer's second concerto. . . . Mebane Beasley is building a bowl in the extensive rear garden of his new house at 1930 N. Vine St. When completed, the amphitheater is expected to seat 1,000 persons, and provide a new place for local concert and operatic presentations.

* * *

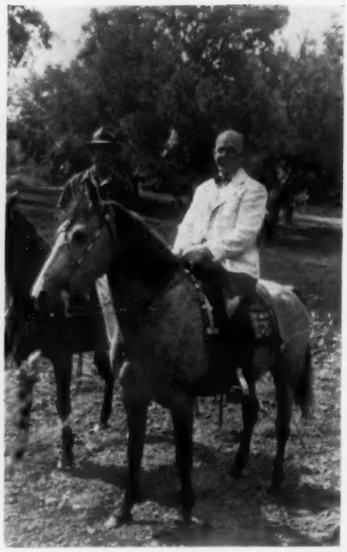
Porcine squeals made a duet out of Ilona Massey's Tanja number in Balalaika at Metro-Goldwyn-Mayer. In the number she plays a Russian peasant, singing a sprightly denial of having stolen another peasant's pig. A tiny pig is the principal "prop" in the specialty. While she was in the middle of her song, Glamour Girl, her English bulldog, which she keeps in her dressing room, gleefully entered the scene and grabbed the pig by the ear. A young riot ensued.

* * *

Wanted: One man who can play Beethoven's Seventh Symphony on a musical saw. The music department of M-G-M studio is on the search for such a person, as he is needed for a scene in the picture temporarily titled Fast and Furious, a mystery feature with Franchot Tone and Ann Sothern. Director Busby Berkeley reports that plenty of musical saw players can be found, but none of them seem to have the classical ability needed for this role.

* * *

Clemence Gifford, contralto, accompanied by Wilbur Chenoweth, and Roger Aubert, pianist, appeared in the Redlands Bowl concert August 18. . . . Gene Reynolds, protégé of Jascha Heifetz, is preparing for his first recital in the fall. . . . Lawrence Tibbett, in the intermission of his Hollywood Bowl concert, was presented with two huge floral pieces by Ralph Morgan, speaking in behalf of the Associated Actors and Artistes of America.



NICOLAI MALKO, conductor, right, and FORREST ENGELHART riding on the ranch of the latter near San Francisco, where Mr. Malko passed a vacation. The conductor has since returned to Europe for an extended tour of orchestral engagements.

Athens Enjoys Visit by Frankfort Opera

ATHENS. — With its entire troupe of singers, chorus, orchestra and technicians, the Frankfort State Opera gave four memorable performances of The Ring, all under the baton of Franz Konwitschny. Principal roles were by Siebert, Herrmann, Hesse, Schwebbs, and Mme. Schrader.

Two symphonic exchange concerts, Athens-Berlin, and Athens-Bucharest, revealed interesting programs of works by Pfitzner, von Reznicek, Trapp, Andricu, Brailoiu, and Rogalski. Other symphony concerts, generally consisting of Germanic opuses, made an exception in presenting works by Petrides (the Greek composer's admirable second piano concerto excellently read by Mlle. Costala) and Kodaly's Hungarian Psalm.

Soloists who attracted large audiences were Huberman and Baloković (violinists), Uninsky, Rena Kyriakou, Mlle. Papaïannou (pianists), and Margherita Carosio (coloratura).

Interesting projects in Greek musical circles are the creation of a State Opera, as well as the Thespis Chariots, ambulating musical organizations destined to carry music and its allied arts to the numerous towns throughout the country.

FRANK CHOISY.

Louise Arnoux Directs Group Over Televisor and at Fair

Under the direction of Louise Arnoux, children of the French Folklore Society, in costume, participated in a television program broadcast by NBC in commemoration of Bastille Day. They sang three folksongs. Pierre Cartier, president of the French Chamber of Commerce, discussed the meaning of the day in French history and urged closer cooperation between his country and the United States. Maurice Roux, president of the French War Veterans, also participated in the program. Mme. Arnoux, after singing the verse of the Marseillaise, led her group in it. Thelma A. Prescott produced the program, which was under the direction of Elizabeth Leon.

LOUISE ARNOUX

Mme. Arnoux and her group also participated in the observance of French Day at the World's Fair. Several folksongs and dances were offered, including Tambour, a XVIth century dance song; Les Tricolets and Le Berler l'Auvergne. Mme. Arnoux again sang the Marseillaise.

Addresses Wanted

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Clover, Edythe May
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Coen, Lina
Compton, George
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Grimard, E.
Haggard, Pauline
Lakes, Helen
LaScase, de Jean
Leffert, Florence
Le Rae, Virginia
Lewis, Nana
Luckey, Ann
McArden, Joy
Marion, Paolo
Marbini, Armand
Muller, Edmund
Nouneberg, Louta
Orloff, Nikolai
Ostberg, C. G.
Perrella, Harry
Scott, Dr. Glendale
Shaviteh, Vladimir
Shull, Mark
Sorelle, Eloise
Surani, Anna
Sutton, Ezilda
Tauritz, Frank
Tell, Sylvia
Tello, Ofelia
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Cleveland Institute Names 3 on Faculty

Huffman, H. Fuchs and Brennand Join Staff for New Season

CLEVELAND, O. — Three appointments have been made to the faculty of the Cleveland Institute of Music for the new year starting on September 18, it is announced by Director Beryl Rubinstein. F. Walter Huffman has been named to the voice department, Harry Fuchs to the cello division and Tom Brennand to the viola department.

Mr. Huffman, after receiving degrees from Oberlin College and the University of Iowa, did graduate work at Harvard, the University of Michigan and the Eastman School. He has been tenor soloist at the May Festival of Cornell College and with the Harvard Glee Club. His teaching has been at Berea College, Cornell University, University of Iowa, Central College of Education and Washington and Grinnell colleges.

First viola of the Cleveland Orchestra, Mr. Brennand replaces Carlton Cooley, who was with the Institute from its inception in 1920 until he joined the NBC Orchestra. Mr. Brennand studied with Leon Barzin, Lionel Tertis and William Primrose. For three years a member of Toronto Conservatory faculty, he was for five years first violist of the Toronto Symphony.

Mr. Fuchs is a brother of Josef Fuchs, head of the violin department at the Institute and concertmaster of the Cleveland Orchestra. Harry Fuchs is a first

F. WALTER HUFFMAN

chair man in the second cello section of that orchestra and formerly was in the Metropolitan Opera orchestra. He held a fellowship for three years at the Juilliard Graduate School, studying with Felix Salmond. During the summer he plays with the Chautauqua Symphony, with which he has been soloist on several occasions.

Levenson Works Published

Two sacred choral compositions by Boris Levenson will be published shortly by Carl Fischer.

Mildred Dilling Sails For European Tour

70 Engagements Were Fulfilled by Harpist During Season

Concluding a season of more than seventy appearances in the United States, Canada and Cuba, Mildred Dilling, harpist, sailed for a European summer tour. In addition to a Town Hall, New York recital, Miss Dilling was soloist with the Havana Philharmonic, gave a broadcast program over CBS and appeared in Jordan Hall, Boston. Her 1938-39 schedule follows:

Walker School; Hagerstown, Md.; Roanoke, Va.; Reidsville, N. C.; St. Timothy's School; Malone, N. Y.; Short Hills, N. J.; Paris, Tenn.; Asheville, N. C.; Newberry, S. C.; Mt. Carmel, Pa.; New York City (Central Presbyterian Church and St. George's Church); New York City (Riverside Church); Chambersburg, Pa.; Hotchkiss School; Stroudsburg, Pa.; Elmira, N. Y.; New York City; Wilmington, Ohio; Jamestown, Ohio; Austin, Minn.; Albion, Mich.; Kirksville, Mo.; Moberly, Kan.; Coffeyville, Kan.; Fremont, Neb.; Owensboro, Ky.; New York (Riverside Church); Brooklyn, N. Y.; New York City (Town Hall recital); Sea Island, Ga.; Columbia, S. C.; Sarasota, Fla.; Mountain Lake, Fla.; Havana, Cuba (Havana Philharmonic Orchestra); Webber College, Fla.; Sandford, Fla.; Shelby, N. C.; Hampton Institute; Bluefield, W. Va.; Wellsville, N. Y.; Geneva, N. Y.; Charleroi, Pa.; Newark, Ohio; Hamilton, Ohio; Brantford, Ont.; West Frankfort, Ill.; Peru, Ind.; Hagerstown, Md.; Newark, N. Y.; New York City (Riverside Church); New York City (Central Presbyterian Church); Chester, Pa.; New York City; New York City (Riverside Church); Groton School; New York City (Central Presbyterian Church); Boston (Jordan Hall); Rye, N. Y.; Simsbury, Conn.; Spring Valley, N. Y.; New York City; Glenridge, N. .; Hotchkiss School; Washington, D. C., at the estate of Adolf Berles, Assistant Secretary of State; New York City (Riverside Church); broadcast for Columbia Broadcasting System on the Columbia Concert Hall; East Hampton, N. Y., with the Gordon String Quartet.

Photo by Maurice Seymour

MILDRED DILLING

Malone Choral Group Sings at New York World's Fair

The Robert Malone Choral Society will sing at the New York World's Fair Temple of Religion on September 18 on the Twilight Hour.

Mu Phi Epsilon Day

September 7 will be Mu Phi Epsilon Day at the New York World's Fair. The events scheduled include instrumental and song recitals, program by the Symphonic Singers, and a luncheon.

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Photo by Bebba, Tel-Aviv

HARRIET COHEN,

English pianist, in the artists' room during her recent appearance with the Palestine Orchestra at Tel-Aviv. Miss Cohen's plans for next season include a London broadcast to South America, two Promenade Concerts under Sir Henry Wood, and a tour of England prior to her departure for her annual tour in the United States and Canada. She is also planning to give an orchestral recital in November in aid of the Palestine Symphony and bearing all the costs of the concert herself.

I See That

William Primrose, Oscar Shumsky, Joseph Gingold and Harvey Shapiro, members of the Primrose Quartet, are spending the summer preparing programs for the fall and winter series of NBC broadcasts and New York appearances.

* * *

Dr. George Liebling, pianist-composer-teacher, in addition to his large summer classes this year and weekly broadcasts of his students over KRKD, has been examining many musicians, as audition judge for the WPA, and sending them on assignments.

"Two B's" Featured By Palestine Group

Scherchen Leads Festival and Novelties — Harriet Cohen Scores in Bach Concerto

TEL-AVIV.—The Palestine Symphony closed its season with a magnificent Bach-Beethoven festival under Hermann Scherchen's convincing baton. The outstanding event of the series of three concerts (which included the Eroica and Ninth symphonies and Stefan Ashkenase's sensitive reading of the G major piano concerto) was Bach's Art of the Fugue in a new orchestration by Roger Vuataz.

Scherchen also conducted the final subscription series, presenting Bruckner's Fourth, Schönberg's Pelleas and Melisande symphonic poem, Bach's B minor suite, Beethoven's Seventh, Mendelssohn's Melusine Overture, and Castelnuovo-Tedesco's second violin concerto, played by Andreas Weissgerber. At Jerusalem, the latter work was substituted by the Busoni concerto, and in Haifa by Lalo's Symphonie Espagnol, both brilliantly played by Rudolf Bergmann. Scherchen also gave a special concert for children, at which time he lectured about the various works played.

Harriet Cohen Soloist

Dr. Malcolm Sargent conducted two concerts, at one presenting Harriet Cohen as piano soloist. Miss Cohen gave a superb reading of Bach's D minor concerto, receiving prolonged ovations for her musicianly performance. Elgar's Enigma Variations, Sibelius' first symphony, a Purcell suite arranged by Albert Coates, and Debussy's L'après-midi d'un faune were the symphonic works.

Heading the Palestine Orchestra, Issay Dobrowen devoted part of a special concert to contemporary Jewish music, presenting works by Lavry, Weiner, and Frankenburger. The International Society for Contemporary Composers performed works by Kodaly, Hindemith, Bartok, Sternberg, Milhaud, Gruenthal, and Martinu. Partos, a member of the orchestra, gave an especially fine reading of the Hindemith Viola Concerto.

Other events were concerts by the Weissgerber Trio, the Jerusalem Broadcasting Orchestra and Choral Society, recitals by G. Jaretzky and Eli Friedmann, pianists, Daniel Hofmekler, cellist, and the first audition of The Sea Gate, cantata by Edith Blum and A. Daus, at the anniversary of the Tel-Aviv broadcasting station. PETER GRADENWITZ.

Thelma Spear Lewisohn, soprano, was soloist with the Nassau-Suffolk Federal Symphony Orchestra, Christos Vrionides, conductor, at Islip on August 30. This evening and tomorrow evening, Mrs. Lewisohn sings with the orchestra at Long Beach and Babylon.

* * *

Adele Rankin, soprano, New York and New Jersey vocal teacher and conductor of the People's Chorus of Jersey City, spent last month at Canada Lake, N. Y.

* * *

Beatrice MacCue, contralto, has been engaged for the sixth consecutive season to sing at the Jewish holy days in Temple Beth Sholom, Brooklyn, N. Y. She was heard over WNYC on August 27, in the Tau Alpha series.

THE LOEWENGUTH STRING QUARTET

en route for vacation after a busy season. The group opens an extended concert tour in the United States in January, 1940, which includes visits throughout the Middle West, West and Pacific coast, with several engagements in Canada.

Palestine Orchestra In Egyptian Concerts

Chamber Choir and Ensemble Present Old and New Works

CAIRO.—As in the past two years, the annual visit of the Palestine Symphony was the outstanding musical event of the season. The pair of programs comprised Weber's Euryanthe Overture, Mozart's Figaro Overture, Beethoven's Fifth, Brahms' First, Wagner's Lohengrin and Tannhäuser preludes, Smetana's Moldau, Berlioz' Hungarian March, Ravel's Second Daphnis and Chloé Suite, and Debussy's Apres-midi d'un Faune—all persuasively and communicatively presented by Eugen Szenkar, conductor.

The first concert of the Cairo Chamber Choir and Orchestra Society (H. E. Mohamed Taher Pasha, President) was under the direction of Gerhard Willner, the list being first hearings in Egypt: Divertimento in B flat (Mozart), Nachtmusik (Hans Gal), Stabat Mater (Pergolesi), and Introduction and Chorus (Handel). The excellent soloists of the occasion were Dora Willner and Elisabeth Rothschild (sopranos), Muriel Howard (piano), C. Paratore (flute) and Richard Host (cello).

Chamber music was amply provided by the Lener Quartet and the Menaszes-Huttel Quartet. The former played Mozart, Dvorak, Debussy, Haydn, Beethoven and Schubert works; the latter a contemporary list of Honegger, Huttel, Malipiero and Piano and Violin Sonata by Respighi.

Successful piano recitals were given by Lazare Levy (Mozart, Schumann, and French works) and Stefan Askenese (Scarlatti, Mozart, Beethoven, Debussy, Tiegerman, Albeniz and Chopin). Mme. Stierlin-Vallon's song recitals were fully attended, the singer presenting lyrics by Jaques-Dalcroze, and contemporary Swiss compositions: Schock, Andrea, Ansermet, Bernhard and Honegger.

GERHARD WILLNER

Kritzler in 39th Year at N. Y. College of Music

Gottfried Kritzler begins his 39th season as instructor of piano at the New York College of Music, Carl Hein, director, this month. A score of his pupils participated in college concerts last season. Seventeen took part in the National Piano Tournament. Mr. Kritzler is president of the North Shore Symphony Orchestra. His pupil, Rea Helen Rosenberg, was soloist last season with this ensemble.

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PASSED AWAY

PIERRE VELLONES, French composer, 60, died recently in Paris. Appreciated for the delicacy of his work, his productions include Danse Indienne, Chansons d'Amour de la Vieille Chine, as well as scores based on jazz: Fables de Florian, John Sag, Concerto and Rastelli, the last two for saxophone solo and orchestra. Leurs Petites Majestés was his principal endeavor in the domain of operetta.

ELIZABETH CAMPBELL SAJOUS, singer and teacher, died on July 15 at her home at Flushing, New York. After study in Germany, she made her debut at the Gewandhaus in Leipsic. She subsequently studied and sang in Italy. Returning to America, she taught at the Metropolitan School of Music and St. Margaret's Academy, Toronto. Since 1908 she had been teaching in New York and New Haven, Conn. She was a member of several musical clubs. Her husband, Louis J. Sajous, is president of the Fraternal Association of Musicians and the New York Singing Teachers' Association. He and a son survive.

DAVID LATTO, well known musical personality of Edinburgh, and director of the concert department of Paterson Son & Co., died recently at the age of sixty-one. Mr. Latto became a concert agent about five years ago and was eminently successful in that sphere.

J. M. HAMILTON, veteran Scottish tenor, known throughout Scotland, Canada and in the United States as a singer of Scottish songs, died at Prestwich, Scotland, recently, at the age of eighty-five.

COMMENDATORE AUGUSTO LAGANA, impresario and theatre director, died at Naples recently. He was born in 1863 at Palermo, where for many years he was Florio's "right hand" at the Massimo Theatre; then for a long period he directed the San Carlo of Naples, offering performances that are still cited as models.

ROBERT TEICHMUELLER, 76, pianist and noted teacher, died at Leipsic recently. He was born in Brunswick, Germany, and studied at the Leipsic Conservatory under Zwintscher, Reinecke, and Jadassohn. From 1907 he taught there for many years, becoming a professor in 1908. He made his debut at a Gewandhaus concert but devoted most of his life to pedagogy and editing of music. He had many prominent pupils.

ESTHER HARRIS, died on August 3 in her home in Los Angeles, Calif. Miss Harris was the founder of the Chicago College of Music, and a nationally known teacher of the piano for forty years. She was married two years ago to Meyer A. Lee of Chicago, who survives.

MARGUERITE WALTER NEPPACH, 33, eldest daughter of Bruno Walter, on August 18 was shot and killed by her husband, who then committed suicide. The tragedy took place at Zurich, where the couple, married in Vienna in 1934 but recently estranged, had lived after their exile from Austria following that of the eminent orchestral conductor. Herr Neppach, 47, an Aryan architect, had also been a motion picture director in Vienna. Bruno Walter, informed of the tragedy, cancelled his appearance to conduct at the Lucerne Festival on August 21, and his place was taken by Arturo Toscanini.

MRS. CAROLINE N. NICHOLS, 75, former orchestra leader, died on August 16 at her home in Boston. A native of Dedham, Mass., she was a member of a musical family and during the first decade of the century appeared as a violinist. She founded a woman's orchestra in 1888 and led this ensemble on tours of more than 700 concerts in this country and Canada.

MARY EMMA DIMOCK RICHARDSON, 79, active in the artistic and social life of Janesville, Wis., and wife of a former Mayor of that city, died there recently. Among the three daughters surviving is Mrs. Eyvind Laholm, wife of the American tenor.

JOHN H. MEYER, 76, executive secretary of the New York College of Music, died on August 17 in his Brooklyn, N. Y., home. Mr. Meyer was born in Brooklyn and educated in the schools there. He was secretary of the New York College of Music for thirty-five years. He is survived by his wife, Martha Betz, and two daughters.

MARK J. KALASHEN, 70, veteran maker of brass musical instruments, died suddenly at his home in Brooklyn on August 22. Born in Saratow, Russia, Mr. Kalashen came to this country at the age of twenty, and for thirty-five years had supplied instruments to bands.

MRS. MAUD WILLARD CHURCH, wife of Prof. Frank M. Church, head of the music department of Athens College, Athens, Ala., died at Belvidere, Ill. A son and a daughter and two brothers survive, besides her husband.

WILLIAM BENBOW, 74, organist, composer and teacher, died on August 13 at his Chautauqua, N. Y., home. A fellow of the American Guild of Organists, he became an organist at sixteen at Trinity Lutheran Church, Reading, Pa.

Hungarian Festival Unites 166 Choruses

11,000 Singers Participate—Foreign Groups in Visit

BUDAPEST.—As part of the celebrations taking place in Upper Hungary, the Hungarian Choral Association gave the Country Festival in Kassa, the oldest and largest town of the section. One hundred and sixty-six choruses participated in the festivities, singing in the impressive Cathedral.

The 60,000 inhabitants entertained some 11,000 singers for two days, and the striking uniforms and dresses of the choristers made the festival parades delightful. The Budapest Detective Chorus, uniformed in tan tropical suits and white straw hats, were especially remarked.

The outstanding success of the festival was won by the Oslo Akademisk Korförening, admirably led by Thomas Beck. The organization was wildly cheered for its singing of Hungarian works in the original text. The Verhovina Chorus from Russia, dressed in white costumes, was also highly successful.

Opera on Danubian Island

Summer opera performances on the outdoor stage of the lovely Marguerite Isle in the Danube featured Aureliano Pertile, tenor, in Trovatore and Pagliacci, partnered by Magda Rigo, and Lyvia Dobay. János Ferencsk conducted. The popular Hungarian lyric drama Hero John, by Pancratius Kacsòh, attracted large crowds. ALEXANDER JEMNITZ

American Voices are Considered "Best Singing Material Today"

Viktor Fuchs, Voice Teacher, Formerly Active in Europe, Finds Valuable Talents Common Here

VIKTOR FUCHS IN HIS STUDIO

"The United States certainly has the best singing material existing today." That emphatic statement opened a pleasing chat which the Musical Courier representative had with Viktor Fuchs, teacher of many eminent singers today and who, from his experiences abroad, is in a position to form a conclusion.

"And I want especially to point out," he continued, "how I have formed this opinion. For twenty years I served as head of the singing master class at the Vienna Conservatory and therefore am certainly accustomed to good voice material. Also, on my trips to France, Italy and Germany, where I visited pupils engaged in active singing work abroad and repeatedly as a member of the jury for the international singing competitions, I had sufficient opportunity of making observations.

Testing Many Applicants

"I first received this impression that America has some of the best voices about a year ago when I tested about 100 young pupils at the Chatham Square Music School in New York, the vocal department of which was entrusted to me by Samuel Chotzinoff.

"Today, after a year of work in this country, I must again insist that this conclusion is correct. Not only am I satisfied with the achievements of pupils at the school, as well as my private students, but I have found several exceptional young artists, endowed with outstanding vocal talent and promising a great future for themselves.

"Last year we performed a Mozart Evening and it proved so successful that we had to repeat it seven times. This year, I am planning to give a series of one-act operas in English, giving regular performances in my studio where I have a little stage and an auditorium with a seating capacity of about 100. This not only gives pupils the opportunity to appear publicly several times during the season but also interests many musicians and important musical personages in their work." G. S.

ELEANOR BERGER,

contralto, and Gertrude Hopkins, harpist, were featured on WNYC on the morning and evening of August 10. Ruth Bradley accompanied. The morning program, under the direction of Felice Haubiel, was one of a series, The American Composer Presents. The other was under the direction of Tau Alpha Sorority, of which all three participants are members.

Mme. Boyer-Lee to Reopen Studio

Johanna Bayer-Lee, New York vocal instructor, is at Asbury Park, N. J., for the summer. On her return in September she will resume teaching in her new studio in New York.

Cavalleria at Rutland

Max Altglass sang Turiddu in Cavalleria Rusticana at the Allengrove Summer Theatre, Rutland, Vt., July 25.

Fitzgerald in New Post

Edward J. Fitzgerald, formerly assistant general manager of WLW-WSAI, Cincinnati, and director of the Bureau of Copyrights for the National Association of Broadcasters, has joined Erwin, Wasey and Company as radio director.

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HEARD IN THE STUDIOS

Louis Bachner

Marjorie Lawrence, Metropolitan Opera soprano, who has been studying with Louis Bachner during the past season, is on an extended tour of her native Australia. Susanne Fisher, soprano, also

Photo by Atelier Elite, Berlin

LOUIS BACHNER

of the Metropolitan, and Clifford Menz, tenor, have been singing at Chautauqua, N. Y., and Cincinnati. Julius Huehn, Metropolitan bass-baritone, was soloist at the Cincinnati and other festivals.

Ria Ginster, soprano, appeared this summer at the Lucerne Festival. Heinrich Schlusnus, Berlin Opera baritone, who gave recitals in Baden, Lucerne and other Swiss cities during the summer, will sing ten concerts this season in Switzerland. Carin Carlson, Swedish contralto, who makes a tour of the United States this season, has been engaged by the Berlin Opera.

Mr. Bachner, who spent his vacation in Switzerland, has since returned to reopen his New York studios.

Beatrice MacCue

Four of her artist-pupils were presented in recital on August 12 in Flushing, N. Y., by Beatrice MacCue. Tsuta Ohata, soprano, and Mina Pearsall, contralto, opened the program with Mendelssohn's On Wings of Song. Lenore Scott, soprano, then sang numbers by Weckerlin, Lehmann and Mana-Zucca, and Miss Pearsall followed with works of Rasbach and Bassett. Miss Ohata and Miss Scott then presented Tosti's Serenata, followed by a group of Irish songs by Teresa Dunn, contralto. Numbers by Caccini, Pergolesi and Scarlatti were sung by Miss Ohata, and Miss Pearsall presented the O Mio Fernando aria from Donizetti's La Favorita. The group concluded the program with Josephine Forsyth's setting of The Lord's Prayer.

La Forge-Berúmen

Elizabeth Andres, contralto, Evelyn White, pianist, and Marshall Hulbert, baritone, were heard at the ninth in the series of programs given at the La Forge-Berúmen Summer School. With Frank La Forge at the piano, Beryl Blanch at the organ and Spinoza Paeff, violinist, assisting, Miss Andres opened the program with a notable reading of the Have Mercy Lord air from Bach's St. Matthew Passion. Miss Andres also sang Schumann's Frauenliebe und Leben cycle with Mr. La Forge at the piano, and disclosed emotional understanding of the songs and musicianly interpretation. Mr. La Forge's accompaniment aided materially.

Mr. Hulbert was heard in Italian, German and English songs, offered intelligently and with taste and refinement. Miss Blanch contributed able supporting accompaniments. Miss White, pupil of Ernesto Berúmen, heard in previous musicales, showed keen sense of style and mood and more than adequate technic in her piano contributions. H. H.

Ernesto Berúmen

Five young artist-pupils of Ernesto Berúmen gave a joint piano program on August 10 in the La Forge-Berúmen Studios, New York. Clark Kinzinger played the A major sonata of Mozart with fluency and artistic taste. Robbie Gowen, in numbers by Bach, Chopin and Liszt, disclosed technical dexterity and musical feeling. Elizabeth Haynes gave a rhythmic reading of Infante's Andalusian Sketches playing them with assurance and sense of style. Frances Stowe contributed three interesting pieces by Zeckwer, playing with authority. Bessie Simpson showed technical command and atmospheric understanding of a group of Debussy items. Mr. Kinzinger concluded the program with a brilliant reading of numbers by Schubert, Gluck-Brahms and Chopin. H. M.

SAMUEL MARGOLIS,
New York voice teacher, following an active summer season of classes, has reopened his studios for the fall and winter courses. Mr. Margolis has for twenty-four years been a client of the Musical Courier.

Robert Malone

The Robert Malone Studios, Carnegie Hall, announce two scholarships, one open to men, and one open to women, for which application must be made before September 15.

ROBERT MALONE

The studios have been active throughout the summer, the recitals held on the last Sunday of each month having many professional singers participating. The program of the Colored Choral Group, given on August 20, included traditional Negro Spirituals and the lighter classics. The Choral Society and orchestra have thirty bookings for the coming season, beginning with a concert at the Hotel St. George on September 1.

The Dramatic Group, under the direction of Suzanne Caubaye, protégée of the late Sarah Bernhardt, are now holding rehearsals Fridays and Saturdays. New members are welcomed to all of the activities of the studios.

Enrico D'Amicis

Several of his pupils are to be presented this season over Station WEVD by Enrico D'Amicis, New York vocal instructor. In addition to his singing and teaching, Mr. D'Amicis has authored several songs. His Music of the Spring and Blue Dawn were sung by himself recently in a WEVD broadcast, the program also listing works of Henry Geehl and Robinson.

John W. Nichols

Mrs. John W. Nichols, formerly Beatrice Reynolds, soprano of Newburgh and Beacon-on-Hudson, N. Y., sang with the Schola Cantorum in Beethoven's Ninth at the Lewisohn Stadium on August 14. She is a pupil of Mr. Nichols, tenor and former instructor of voice at Vassar College. Anna May Dubois and Bertha Fuller, also pupils of Mr. Nichols, sang for King George and Queen Elizabeth when they were guests of President and Mrs. Roosevelt at Hyde Park, N. Y.

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Belgian Queen Mother Founds Students' Home

Brussels Musical Chapel Opened In Presence of Royalty

BRUSSELS.—Queen Elisabeth, already responsible for numerous gracious deeds in behalf of Belgian musicians, has added another to her crown. After the last two Ysaye Contests, Her Majesty noticed that many young artists, graduated from conservatories and music schools, were left to improve their talents as best they could, many ending up in orchestras, trios, and the like. Her idea formulated itself in raising funds, providing a building, engaging a staff of masters, and opening a home where young artists can continue their work, free from material worries, under the guidance of competent teachers.

The opening of Queen Elisabeth's Musical Chapel, graced by the presence of the King and Queen Elisabeth, ambassadors, ministers, noted scientists, and musicians, featured the Queen's String Quartet in Beethoven's opus 95, followed by a public inspection of the Home. Here the Queen has organized every detail, chosen the furniture, pianos, appointments, and in short made a delightful setting for the furtherance of worthy musical talent.

In the musical desert now prevailing in Brussels, the Yale Glee Club's visit was indeed welcome. The boys and leader Marshall Bartholomew instantly won the heart of the huge Palais des Beaux-Arts audience, and were obliged to repeat many of their numbers, outstanding works being Shenandoah, Hoodah Day, Poor Wayfaring Stranger, with a charmingly sung tenor solo by Donald Devor, and Show Me the Scotchman.

FRANCIS DE BOURGUIGNON

Furtwängler's Bach Reading Impresses Munich

MUNICH.—The highlight of the musical year was undoubtedly the magnificent performance of Bach's St. Matthew's Passion by Furtwängler and the Berlin Philharmonic, assisted by the Bruno Kittel chorus and soloist Karl Erb (Evangelist). The event was perfection in every detail.

Wind and rain did not prevent a large audience from attending the Studentenhaus concert given under the direction of Newell Jenkins, young American conductor. The attractive program included a concerto by Dall'Abaco, a symphony and recitative by Mozart, and the C major symphony of Haydn. Georgina Schenk, charming young American soprano, pleased with her beautiful voice.

Other events of note were the piano recitals of the veteran artist August Schmid-Lindner, and Jean Vigué, who played a discriminating list of Debussy, Ravel, and Roussel.

IRMA VON HUPPMANN

ARTHUR HAROLD LAND,
American baritone and vocal teacher, arrives at the Ogunquit (Me.) Playhouse in his car, in which he has driven 103,000 miles. Mr. Land has appeared twice in Maine festivals.

Donald Dickson Booked for 48 Concerts on Tour

Forty-eight concerts have been booked for this season by NBC Artists Service for Donald Dickson, baritone. According to his managers this is the largest number scheduled for a new artist since Kirsten Flagstad first appeared and is the result of Mr. Dickson's substituting for Nelson Eddy on the Chase and Sanborn Sunday night radio program.

Mr. Dickson will appear in Portland (Ore.), Oklahoma, City, Princeton (Ill.), Greenville, Montgomery, Tampa, Birmingham, Tallahassee (two appearances), University of Mississippi, Memphis, Peoria, Little Rock, Springfield (Ill.), Vincennes, Steubenville, Baltimore, Middletown, Bloomington, Dubuque, Danville, Canton, Minneapolis, Burlington, Appleton, Portsmouth, Gary, Winfield, Springfield (Mo.), Jefferson City, Cleveland, Quebec, Jamestown, Corning, South Hadley, Mt. Vernon (Ohio), Springfield (Ohio), Paris, Laredo, Abilene, El Centro, Visalia, Medford, Oakland, Los Angeles, Fresno, Highland Park, University of Los Angeles.

Muriel Dickson for Worcester Festival

Mid-summer activities of Muriel Dickson, the Scottish soprano, included appearances as soloist in Cleveland with the Summer Musical Society on August 16, and in New York City at the Lewisohn Stadium. She opens her fall season on October 7 at the Worcester Festival, where she has been engaged to sing the part of Nedda in a performance of Pagliacci.

Great Cantor's Scores Heard in Annual Meet

Bremen Bach Festival Includes Works of Contemporaries

BREMEN.—The Bach Festival, held here recently, was one of the most successful in the history of the Neue Bachgesellschaft of Leipsic, the organization which sponsors these annual manifestations in honor of the Great Cantor.

The program included concerts of cantatas, motets, religious services, choral concerts (one of them comprised works of Scheidt, Weckmann, Rosenmüller, Schein, Praetorius, Schop), organ concerts (Sweelinck, Scheidt, Weckmann, Bohm, Raison, Buxtehude, Pachelbel, Le Beque, d'Aquin Clerambault, J. S. Bach), an orchestra concert (Bach and Telemann), chamber music (Marchand, La Barre, Couperin, Rameau, Clerambault, Leclair, Johann Christoph Bach), a vesper service (Lübeck, Lassus, Bohm, Bohlen, J. S. Bach) and, crowning the entire festival, the B minor Mass.

The festival was under the direction of Richard Liesche, organist of the cathedral and director of the Cathedral Chorus of Bremen. An imposing list of conductors, soloists, orchestras and choruses also figured on the program.

The 1940 festival is to be held in Breslau, in May and June. I. S.

Elmo Russ Presents His Songs at New York World's Fair

Elmo Russ presented a program of his songs in the tropical gardens at the Florida Pavilion at the New York World's Fair on August 30. Mr. Russ was assisted by Alfred Chigi, baritone; Sara Lee, contralto; Dorothea Edwards, contralto; Lee Sherman, tenor; Roland Fiore, tenor; Patricia Neway, soprano; Ruth Oswald, soprano; and Gloria Russ, soprano. For the occasion, Mr. Russ made a special arrangement of the song he created to Margery Mansfield's Moon Over Water, sung by seven vocalists. Other numbers listed were Spanish Johnny, Chief Strong Bow Speaks, Night, A Lady Comes to An Inn, Wild Plum, The Party, I'm Tipsy with the Moon and Cross.

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